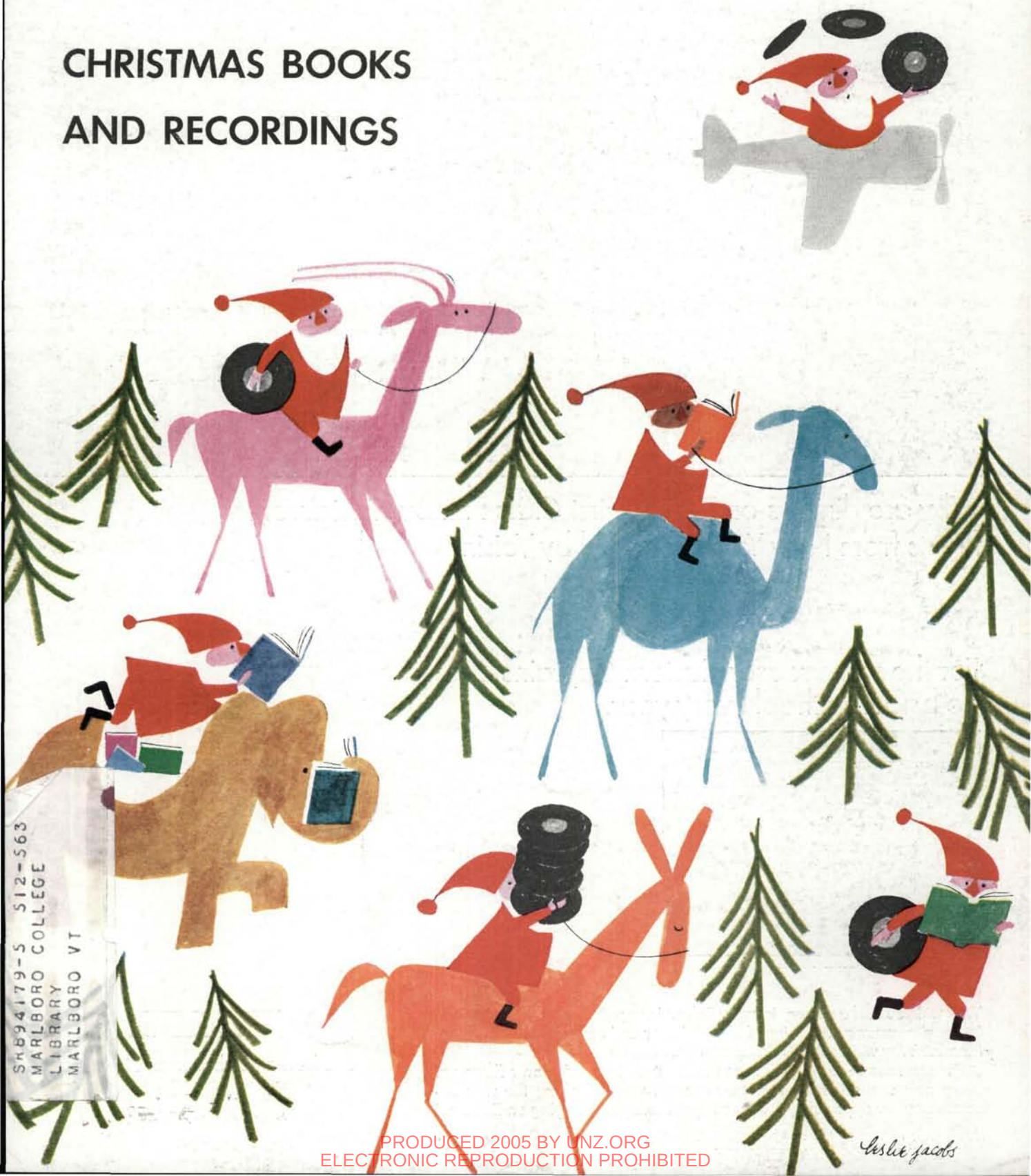
SCHLESINGER ON KENNEDY; A REVIEW

Saturday Review

RICE LIBRARY
MARLBORO COLLEGE
MARLBORO, VT

December 4, 1965 25¢

CHRISTMAS BOOKS AND RECORDINGS



SN894179-S S12-563
MARLBORO COLLEGE
LIBRARY
MARLBORO VT

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Why are dinners on Eastern First Class Famous Restaurant flights from New York prepared by Voisin?

For the same reason Eastern Captains go back to school every year.

Captain Jack H. Young—Eastern Airlines

Why will you find a nursery in every Falcon Lounge? Why does an Eastern Stewardess wear a suit designed by Don Loper and accessories by Neiman-Marcus? Why will Eastern's Whisperjet fleet soon number 50?

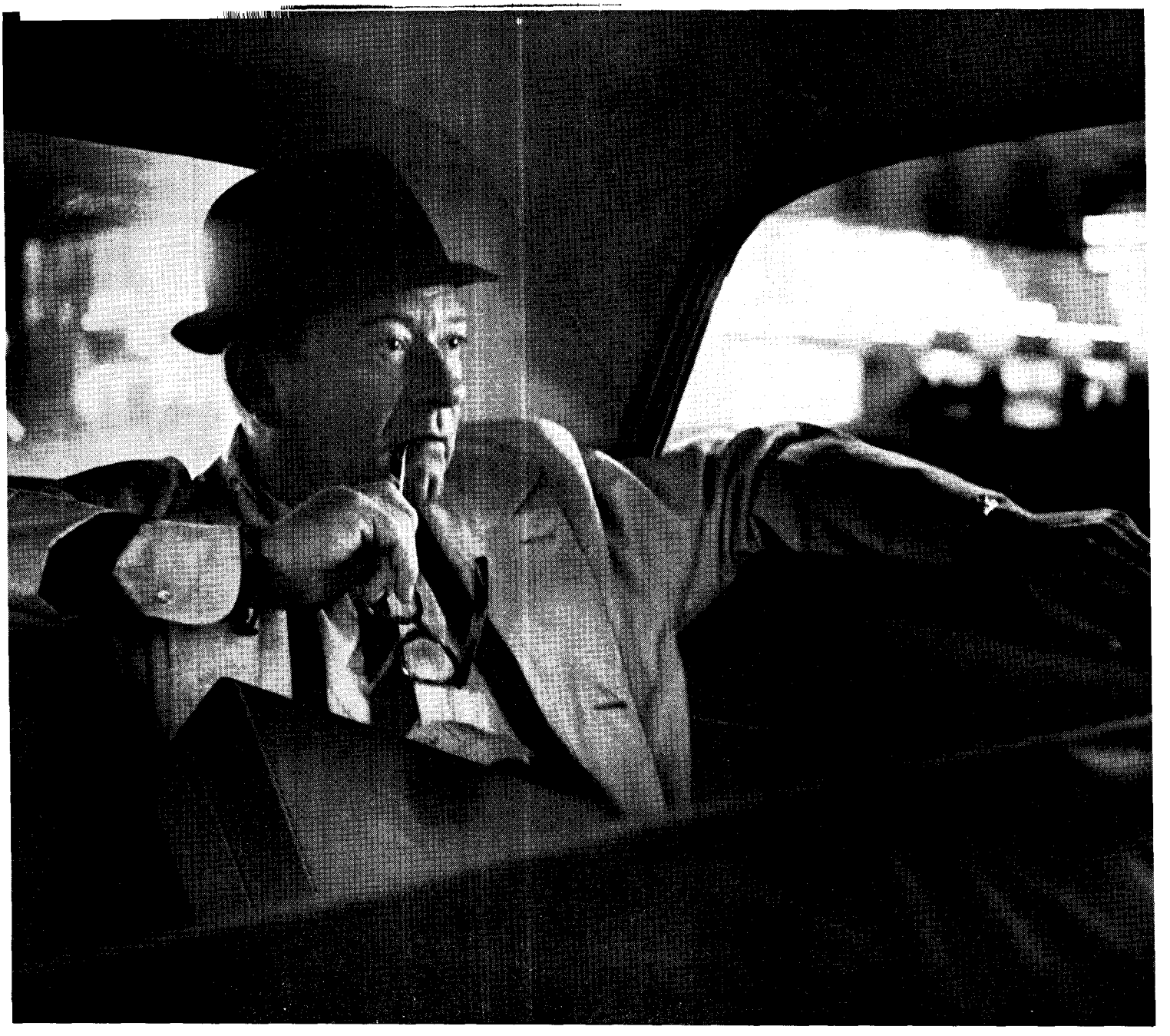
For one reason: to make Eastern the finest airline you've ever flown on. Every new convenience, every new comfort we add along the way becomes another opportunity for us to say "Thank you for flying on Eastern."

EASTERN

See how much better an airline can be

Whisperjet is a service mark of Eastern Airlines, Inc.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



Loneliness: it comes with the territory.

You could have brought your wife, without straining your budget, on your American Express Credit Card. Here's how.

It's never been easier to bring your wife on a business trip.

Just charge *her* airline ticket on your American Express Card. With new "Sign & Fly" service you can take a year to pay.

All you do is show your American Express Card when you buy the ticket. Then sign your name.

No credit check, no red tape, no deposit or delay.

And there are two ways to pay for her ticket.

Extended plan. Take up to a year to pay. The low service charge saves you money. See box.

PLAN	12-MONTH CHARGE PER $100
"Sign & Fly" service	$6.00 (Averages 50¢ a month)
Another major credit card plan	More than $9.50

Regular billing. You can also pay on your next American Express statement with no service charge.

"**Sign & Fly**" on American, Pan Am, United, and 60 other national and international airlines.

New lower family fares are now available on most U.S. airlines.

And next vacation, "Sign & Travel." This new credit card service lets you charge tours and take a year to pay.

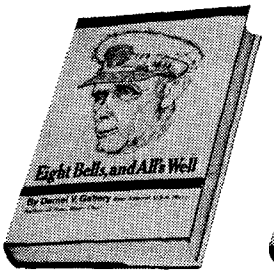
For a credit card application, write to: American Express, Dept. SRL-3, Box 37, New York, New York 10008.

AMERICAN EXPRESS

The Company For People Who Travel

ARCHIVE http://Archivebeta.Sakhrit.com
ELECTRONIC REPRODUCTION PROHIBITED

The books to give are "Books that Live"

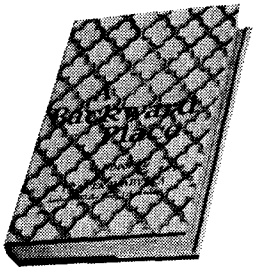


EIGHT BELLS, AND ALL'S WELL
by Daniel V. Gallery, Rear Admiral, USN (Ret.)

The author of *Now, Hear This!* offers a wonderfully salty account of a Navy life — his own. "Unsurpassed stock of nautical memories." —*Sat. Rev. Syn.* $4.95

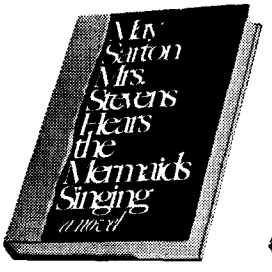
SO THIS IS WHAT HAPPENED TO CHARLIE MOE
by Douglass Wallop

The author of *The Year the Yankees Lost the Pennant* now puts the whammy on pro football, big-time TV and a sportswriter's love affair! $4.50



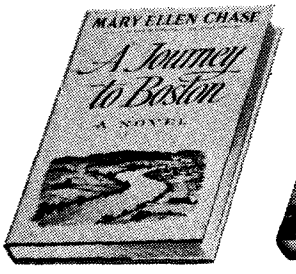
A BACKWARD PLACE
by R. Prawer Jhabvala

A witty and astringent novel of an English girl married to an Indian actor in Delhi. By the author of *Like Birds, Like Fishes* and *The Householder.* $4.50



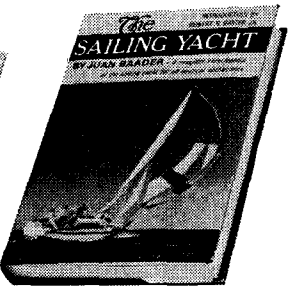
MRS. STEVENS HEARS THE MERMAIDS SINGING
by May Sarton

The author of *Joanna and Ulysses* tells the story of a famous woman poet's past. "The mood is subtle, the feeling intense."—*N. Y. Times.* $4.50



A JOURNEY TO BOSTON
by Mary Ellen Chase

A moving tale of life and death in the Connecticut Valley, by the author of *The Lovely Ambition.* "The story tells itself, beautifully." — *N. Y. Times.* $3.95

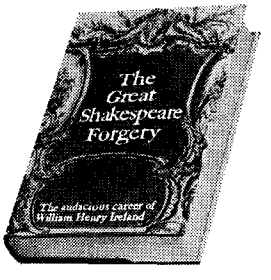


THE SAILING YACHT
by Juan Baader

Introduction by Robert N. Bavier, Jr. A complete encyclopedia of the sailing yacht. Profusely illustrated with photographs and line drawings and charts. $10.00

THE MAN WHO ROBBED THE ROBBER BARONS
by Andy Logan

The rise and fall of Colonel William Mann, whose *Town Topics* was the scourge of the nation's would-be social leaders in the last century. Illustrated. $4.75



THE GREAT SHAKESPEARE FORGERY
by Bernard Grebanier

The true story of an audacious 18th-century forger, who wrote new plays for the Bard! "Full of tragical-farcical mirth." — G. B. HARRISON. Illustrated. $5.00

TIMOTHY'S SONG
by William J. Lederer

A heart-warming story of a young newsboy in old New York. For the entire family — and a new departure for the co-author of *The Ugly American.* Illustrated by Edward Ardizonne. $2.95

At all bookstores

W. W. NORTON & COMPANY, INC.

Saturday Review

December 4, 1965

Cover by Leslie Jacobs

SR: Ideas

33 First Glimpses of a New World, by Robert M. Hutchins

36 Journalism's Mounting Storms: An Editorial

SR: Science

81 The Night They Unplugged Society, by John Lear

SR: Books

39 Literary Horizons, by Granville Hicks

39 Index of books reviewed

52 Books for Christmas Giving

SR: Departments

8 First of the Month, by Cleveland Amory

14 Trade Winds, by Jerome Beatty, Jr.

20 Top of My Head, by Goodman Ace

22 Manner of Speaking, by John Ciardi

26 *SR* Recommends

37 Letters to the Editor

45 Literary Crypt

50 Literary I.Q.

69 Music to My Ears: Irving Kolodin hears Mahler and the Czech Philharmonic

70 Christmas Recordings

74 *SR* Goes to the Movies, by Arthur Knight and Hollis Alpert

76 Broadway Postscript: Henry Hewes reviews *The Devils*

77 Booked for Travel: Horace Sutton up in the air

98 Kingsley Double-Crostic No. 1652

Saturday Review published weekly by Saturday Review, Inc., 380 Madison Ave., New York, N. Y. 10017. Chairman of the Board, J. R. Cominsky; President, Norman Cousins; Vice President and Treasurer, Nathan Cohn; Vice President and Secretary, W. D. Patterson; Advertising Director, Robert A. Burghardt; Manager of Advertising Sales, Harry T. Morris; Circulation Director, R. F. Goodman; Circulation Consultant, Bert Garmise; Assistant to the Publisher, Marion Urmy; Advertising Promotion Manager, William Donald Garson. Subscription $8 a year. Member Audit Bureau of Circulations. Vol. XLVIII, No. 49, December 4, 1965. Second-class postage paid at New York, N. Y. and at additional mailing offices. Indexed in the "Readers' Guide to Periodical Literature."

© 1965 by Saturday Review, Inc. All rights reserved under the Berne and Pan-American Copyright Conventions. Reproduction in whole or in part of any article, without permission is prohibited. Printed in the United States of America. Unsolicited manuscripts cannot be returned unless accompanied by a properly addressed envelope bearing sufficient postage.

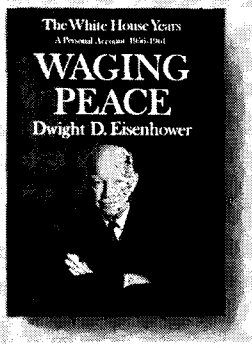
Send all remittances and correspondence about subscriptions, undelivered copies, and changes of addresses to Subscription Department, SATURDAY REVIEW, 380 Madison Ave., New York, N. Y. 10017.

BRANCH ADVERTISING OFFICES: Midwest Office: Raymond W. Welch, Jr., Mgr., 401 North Michigan Avenue, Chicago 11, Illinois; West Coast Offices: Fletcher S. Udall & Company, 1221 Hearst Building, San Francisco 3, California, and 422 South Western Avenue, Los Angeles 5, California; Bruce E. Miller, New Center Building, Detroit, Michigan 48202; Southeast Office: Ray Rickles & Co., Box 2008, Miami Beach 40, Florida.

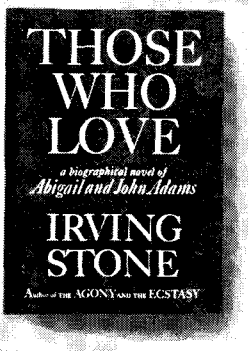
Printed by the McCall Corporation, Dayton, Ohio.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

BOOK OF THE DAY

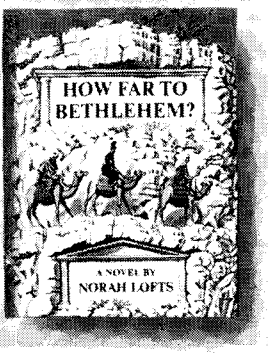


WAGING PEACE: The White House Years, 1956-1961, **by Dwight D. Eisenhower.** A stirring record of command decisions by the man who made them—President Eisenhower's personal account of his second administration. "Interesting from beginning to end, endlessly informative."—ALLAN NEVINS. Literary Guild. With photographs, $6.95

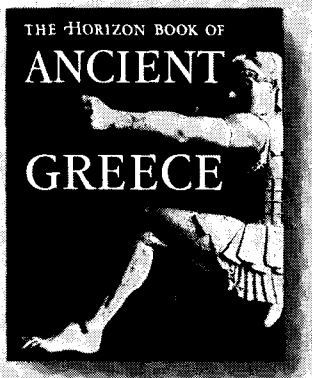


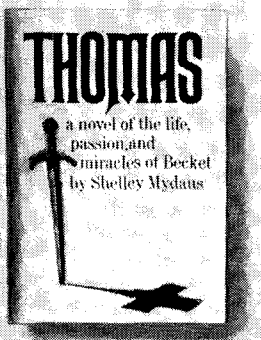
THOSE WHO LOVE by Irving Stone. A stirring biographical novel of Abigail and John Adams by the author of **The Agony and the Ecstasy.** Drawing his readers into a New World as turbulent as Michelangelo's Italy, Irving Stone has captured the passion, warmth and devotion of one of history's great romances. Literary Guild. $6.95

NEVER CALL RETREAT by Bruce Catton. Hailed by the **New York Times** as "Bruce Catton's best book," this is the culminating volume of Mr. Catton's **Centennial History of the Civil War.** A Book-of-the-Month Club Selection. $7.50. The three-volume **Centennial History** boxed set **(The Coming Fury, Terrible Swift Sword,** and **Never Call Retreat)** $22.50



HOW FAR TO BETHLEHEM? by Norah Lofts. A warrior king, a runaway slave, and an impoverished astronomer following a beacon only he could see. The story of the Nativity is two thousand years old; it has never been told more eloquently. "This is, beyond question, **the** Christmas book of 1965." — **Chicago Tribune.** $4.95



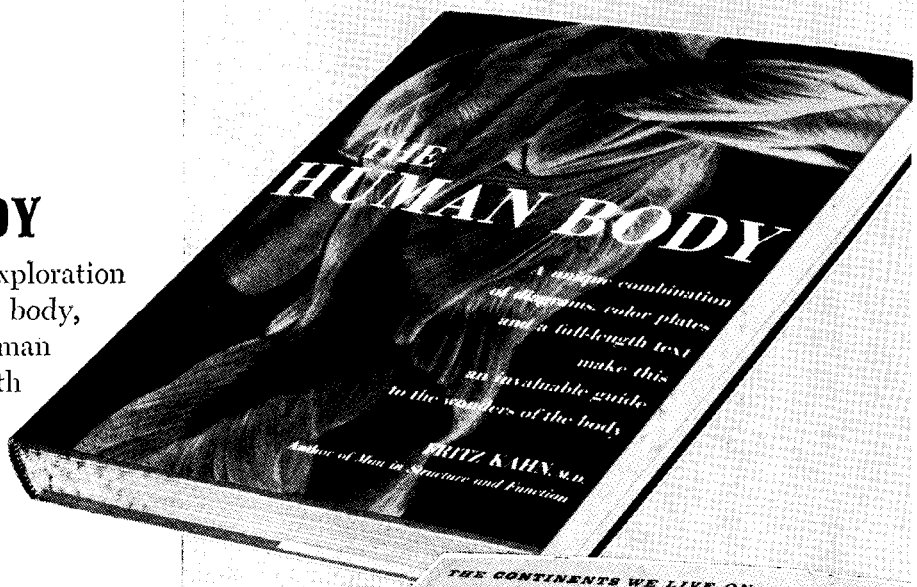


THE HORIZON BOOK OF ANCIENT GREECE by William Harlan Hale and the Editors of Horizon. A magnificent word-and-picture panorama of our unparalleled Greek heritage. With a history of Greek civilization and daily life; three portfolio-anthologies of Greek literature; a sampler of scientific puzzles; genealogy of Greek gods, glossary, chronology, and maps; and more than 350 superb pictures (with 85 in full color). 9" x 12". $18.95 (Deluxe edition, $21.95)

THOMAS by Shelley Mydans. A novel of the life, passion and miracles of Becket. "Haunting and suspenseful, magnificent in its story and its telling, THOMAS must surely prove the novel of the year." — **Chicago Tribune.** "A beautiful book, beautifully written . . . There is real poetry . . . an acute sense of time . . . The subject is inexhaustibly fascinating. This book is a stunning contribution to our understanding of it." — A. L. ROWSE, **Life Magazine.** $5.95

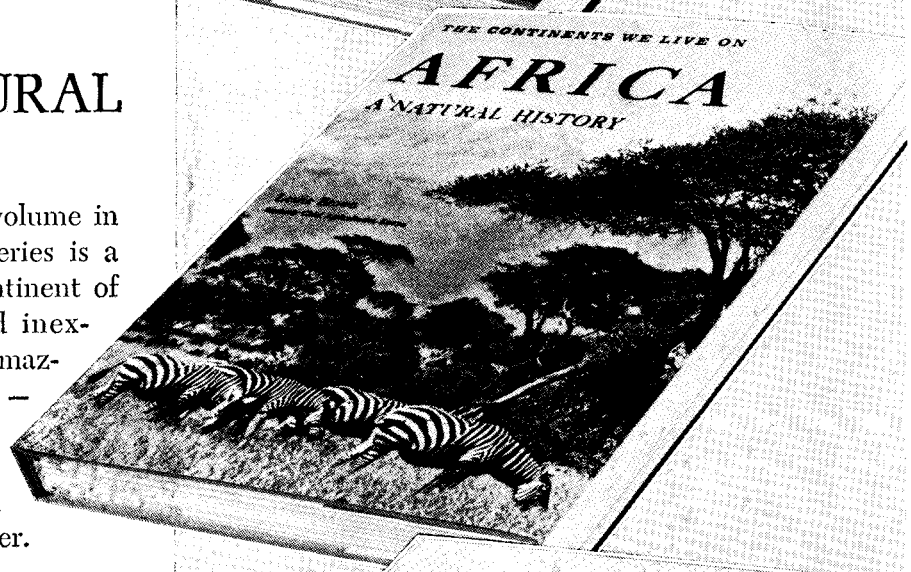
PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Unforgettable



THE HUMAN BODY

By Fritz Kahn. A fascinating exploration of the wonders of the human body, written in language that a layman can understand. Illustrated with hundreds of drawings, photographs, and a portfolio of original paintings in full color by expert medical artists. $9.95



AFRICA: A NATURAL HISTORY

By Leslie Brown. This latest volume in the *Continents We Live On* series is a stunning portrait of Africa: continent of wonder, majestic beauty, and inexhaustible variety. Hundreds of amazing photos — many in full color — by noted photographers. The author was formerly Chief Agriculturist of Kenya. $16.95 until January 31, 1966; $20.00 thereafter.

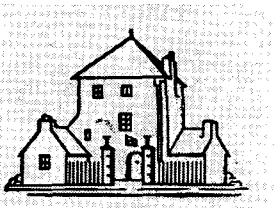
LA CUISINE EST UN JEU D'ENFANTS

By Michel Oliver. An elegant, amusing, and practical cookbook which proves — as the title proclaims — that cooking is child's play. In French and English. Translated and adapted by Charlotte Turgeon, American Editor of *Larousse Gastronomique*. Introduction by Jean Cocteau. $6.95

Now at your booksto

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Gifts!



McCALL'S DECORATING BOOK

By the Decorating Editors of *McCall's*. Everything the American woman needs to know to make her home attractive and comfortable. Lavishly illustrated with 120 color photographs, hundreds of drawings, floor plans, and charts. Arranged for ready reference. $12.95

McCALL'S NEEDLEWORK TREASURY

A Learn & Make Book. By the Editors of *McCall's Needlework and Crafts* Magazine. The finest, most complete needlework book ever published—for everyone from beginner to old hand. Covers everything from embroidery to loom weaving. Skillfully arranged so that the reader learns the art of needlework while actually practicing it. 250 photos, 35 pages in full color, 500 stitch details and working charts. $7.95

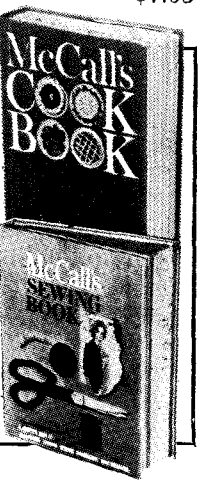
Also from McCall's — for creative homemakers:

McCALL'S COOK BOOK

Step by step: over 2000 tested recipes and food ideas. 816 two-color pages with 1000 drawings and dozens of full-color plates. $5.95

McCALL'S SEWING BOOK

Stitch by stitch: detailed instructions for beginners and the latest techniques for experts. Profusely illustrated. $6.95



CHINESE JOURNEY

By JAN MYRDAL. Photographs by Gun Kessle. Here is what life is really like in China today, in all its variety and all its contradictions. With 39 pages in full color, 83 pages of black-and-white photos, and a sensitive, informed commentary by Mr. Myrdal — whose *Report from a Chinese Village* made publishing history. A PANTHEON BOOK. $9.95

Random House 457 Madison Ave., New York, N. Y. 10022

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

DUFF GORDON SPANISH SHERRY

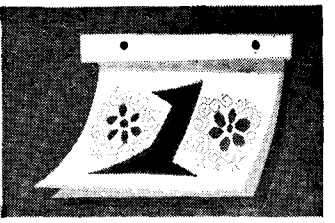
EST. 1768

If it isn't Spanish, it isn't true Sherry... if it isn't Duff Gordon, it isn't the best!

Imported, of course!

SOLE DISTRIBUTOR U. S. A.:
MUNSON G. SHAW CO., NEW YORK

First of the Month



By CLEVELAND AMORY

NOVEMBER was the month of Lindsay and no lights, of Princess Margaret and LBJ's fights (aluminum and copper), of the Boeing 727 and, above all, of Hanoi '64. On the latter matter, according to the Eric Sevareid article on Adlai Stevenson in *Look*, our government had turned down peace feelers. Afterward, an increasing number of people indicated they wanted, at least from now on, the peaceful feeling that our foreign policy would be based on something besides Secretary Rusk's "antennae" and President Johnson's reception from same—both, apparently, played to the tune of McNamara's band.

• • •

On a more cheerful note, after the power blackout we made a trip out of New York and we want to tell you—you won't believe this—that New Yorkers, to the rest of the country, are heroes. That's right, heroes! Ever since the blackout they've read nothing but good about us—for the first time in their lives. Up to the blackout, all they ever read about us was terrible. We robbed, we murdered, we raped, and, worse still, we didn't even speak to our next-door neighbors. And, worst of all, when strangers came to town, we not only went right on robbing and murdering and raping and not speaking, but we overcharged them, too.

Well, now all that is changed. They read how we helped direct traffic and helped older people cross streets and even smiled at children. They read how we lent candles and flashlights—no kidding, we didn't even sell 'em or rent 'em, we lent 'em. They also read how we helped women out of the subways—honestly, they couldn't believe that we'd helped them *there*. Why, they thought there was nothing *but* crime in the subways. It was terrible. They just didn't know there were *any* people like us *in* New York. And now they find we were *all* like that.

Today, we want to tell you, if you go to one of those funny little places like Los Angeles, or Chicago, or Pittsburgh, really, you're ten feet tall. If you're a New Yorker, what you do is just go down to the general store, or the corner drugstore, or the saloon, and put your feet up on the stove and just let it be known, modestly of course, that you're from New York. In no time at all you'll have half the town at your feet, girls looking up at you adoringly, children starry-eyed—well, we're telling you, it's pretty heady stuff. But remember, be a New Yorker through and through. No embellishments, no exaggeration. Just give the facts, where you were when the lights went out and what you did. They'll do the rest.

• • •

Well and good as all that is, back in New York we began thinking of ways to keep New Yorkers just the way they were *during* the blackout—you know, just the way we *aren't* when there aren't any blackouts—polite, cheerful, calm, courteous, considerate, civilized, well-mannered. You name it, we were, during the blackout, all of those things. But the moment it was over—well, it was over and we all went back to being the rude, cross, excited, mean, selfish, inconsiderate, indifferent, uncivil, pushy, shovy boors we've always been until we were—well, so rudely interrupted. Well, we've been interrupted twice now—the first time was during the blizzard of '88 and again this time, in the blackout of '65. But somehow, that's not quite enough. We mean, when you get right down to it, twice in seventy-seven years isn't an awfully good average.

You don't believe we were terrific during the blizzard of '88? Well, we quote from a firsthand source:

> As always happens in great emergencies, the meanness and sordidness that seem to be human nature, and are but its disguise and old clothes, vanished. Everybody wanted to help everybody else.

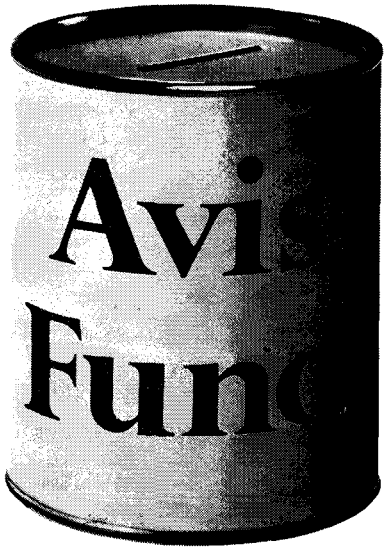
And *then*, for heaven's sake, New York had no lights for *two* nights!

But even great as we were *both* times, we've got to do better. Obviously, what we need is either more *big* emergencies—say at least one each generation—or perhaps a whole series, one a year, say, of *little* emergencies.

Certainly we're trying—you'll pardon the expression. It's quite possible the water shortage, for example, may be chosen by the powers that be to test us—certainly it looks pretty close to a permanent emergency. Or our traffic problem may be another—it's pretty permanent, too. And finally, how about Civil Defense? Perhaps it isn't really for defense, at all. Perhaps it's for *civility*. In any case, cheer up. We'll keep trying

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Avis is only No.2. But we don't want your sympathy.



It hasn't come to this.

Have we been crying too much? Have we overplayed the underdog?

We didn't think so till David Biener, 11 years old, sent us 35¢, saying, "It may help you buy another Plymouth."

That was an eye-opener.

So now we'd like to correct the false impression we've made.

We don't want you to rent Avis cars because you feel sorry for us. All we want is a chance to prove that a No.2 can be just as good as a No.1. Or even better. Because we have to try harder.

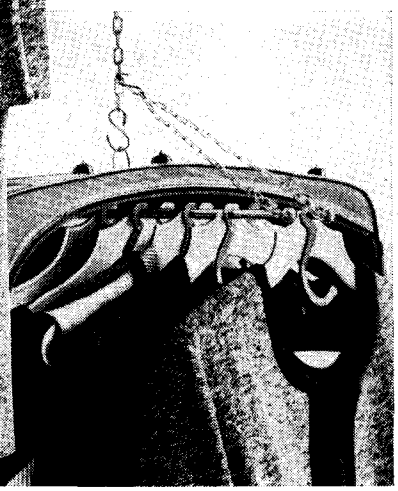
Maybe we ought to eliminate the negative and accentuate the positive.

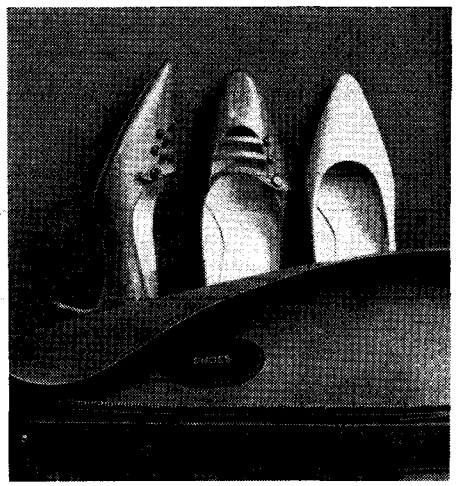
Instead of saying "We're only No.2 in rent a cars," we could say "We're the second largest in the world."

© AVIS RENT A CAR SYSTEM, INC.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

If you hate to unpack at every stop...



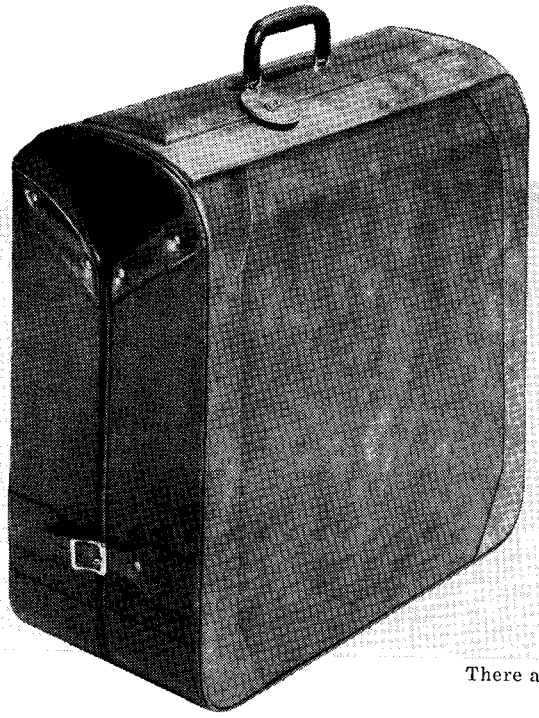


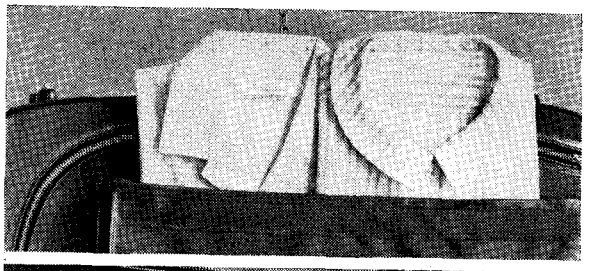
The Extendo-Bars fold flat in transit. The *covered* compartment holds 4 pairs of shoe

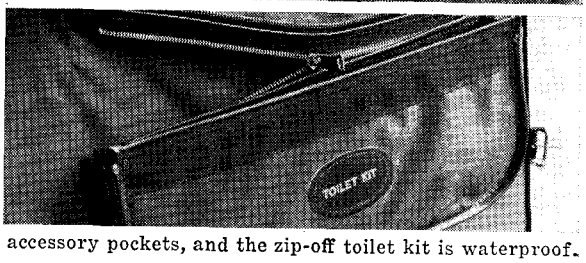
Copyright © 1965 Lark Luggage Corp.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

treat yourself to a SACMOBILE the traveling closet.







There are *two* roomy accessory pockets, and the zip-off toilet kit is waterproof.

Getting there is *all* fun with your Lark Sacmobile—the bag you don't unpack because it's truly a traveling closet. Just hang it up when you arrive and pull out the patented Extendo-Bars (they extend a full ten inches). Suits, coats or dresses are there just as you want them, instantly accessible and wrinkle-free.

You can take any garment off the Extendo-Bar hanger rail just as you would in your closet at home. And you'll find no mussing or crushing, thanks to Sacmobile's arching saddle of hardened blue steel.

Sacmobile plans for your entire wardrobe. It holds up to 6 suits or 12 dresses, with separate compartments for loads of shirts, sweaters, shoes and toiletries. And since you never have to unpack it, there's never a last-minute rush to pack it. Just click, zip, snap and you're off.

Like all Lark luggage, Sacmobile is beautifully made. The covering laughs at water and scoffs at scuffs. The corners are extra sturdy and the lining lavish. The lightweight magnesium frame is just about unbreakable. (Sacmobile is so strong that shorter customers stand on it to watch parades.) The precision engineered zippers are trouble-free. And the comfortable handle positively won't come off. Even the hangers are thoughtfully designed with extra hooks for evening skirts and non-slip bars for trousers.

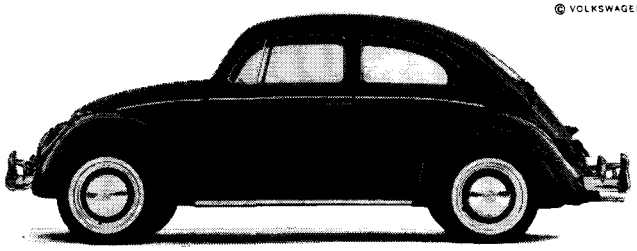
On your next trip, take along a Sacmobile. You'll find it's the best thing that's happened to travel since the wheel. In 27 colors and coverings, from masculine ducks to ultra-feminine brocades. $97.50 and up at the very finest stores. You'll also find Larks in 26 other shapes, sizes, colors and coverings.

For a free full color catalog, the name of your nearest Lark dealer, and our booklet of *Tips on Trips*, write to Lark Luggage Corp., Dept. SR, Empire State Building, New York 10001.

Lark® LUGGAGE
Crafted to endure for people who care

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

© VOLKSWAGEN OF AMERICA, INC.



Volkswagens cost less in Europe.

(So buy one from your authorized dealer before you go.)

First take your pick. You can choose the VW Squareback, the Fastback, the Station Wagon, or the ever faithful bug. Then your dealer will take care of all the details: purchase, delivery, insurance, licensing. All you do is pick up the VW of your choice in the city of your choice. (Of the more than 50 different pickup cities in 12 countries, one should be more than convenient.) Then when you're finished driving through foreign countries, ship it on home. And if it needs servicing after you get back, you can always count on your local authorized Volkswagen dealer. He's not going anywhere.

For free brochure, write: Volkswagen of America, Tourist Delivery, Dept.S-12-4, Englewood Cliffs, N. J.

It's a pity people aren't more discerning about liqueurs, for there is an ocean of difference between them. Consider what it takes to make a truly superb Blackberry Liqueur.

The thing to judge in Blackberry Liqueur is the fruit. Where it was grown. When it was plucked. How soon it was processed. Nowhere else do blackberries grow as ripe and tender as in Dijon, France. They are ripest and most fragrant in late August. And it is then that they must be plucked and immediately processed to preserve their true flavor.

Berries, black and juicy, are not the only ingredient vital to a superb Blackberry Liqueur. Look also for infusions of natural Black Currant and Raspberry. Finally, make certain the liqueur is sealed in the bottle by the producer. For this is one sure way to lock in flavor and delicacy. One liqueur producer still takes such pains with Blackberry Liqueur—and 18 other delicious flavors, all made and bottled in France.

"Yes, I Know... Marie Brizard"

Sole U.S. Distributors
Schieffelin & Co., New York

Blackberry Liqueur • 60 Proof

to find you troubles—so, of course, you won't be so mean.

• • •

November was also the month where we saw that a man down in West Virginia has come up with a new idea in the animal field and has been raising pony-size, well, ponies. His name is Mr. Smith McCoy, and his real McCoy ponies, adult, stand no more than thirty-two inches in height, full grown. And a man out in Omaha, Nebraska, is raising miniature donkeys as if we didn't have enough miniature *miniature* dogs.

Nowadays, it seems, we not only have compact cars—we have compact animals, too. But what we really need, of course, is not smaller and smaller cars, or even smaller and smaller animals. What we need in this overcrowded world of ours is smaller and smaller *people*—compact people.

Think how wonderful it would be. Pretty soon the entire world would be more spacious and easier to live in. As people got smaller and smaller, for example, the housing situation would get easier and easier, the buses would get roomier and roomier—even the traffic jams would loosen up.

Furthermore, it would change our whole system of values. We've always claimed to be a democracy, haven't we? The country of the little guy, that's how we like to think of ourselves. Well, now we'd *really* be for the little guy. He'd be It—the hope of the future. No more the tall, dark and handsome, now it would be the short, stark, and winsome. No more the Big Shot, the Big Man on Campus, now it would be the Small Shot, the Small Man on Campus—the Small Wheel, even the Small Deal. Short stature, short funds, short tempers, why even shortages themselves would come into fashion.

And think how economical it would be. No more lavish, expensive Broadway musicals. Nothing but Little Theater—with even little audiences. The Little Magazines, the Little Reviews, the Little League.

And, best of all, all the time we'd just be being true to our own origin. For during the month we saw where two paleontologists have found evidence in Montana of the earliest known primates, who lived at the same time as the dinosaurs. And you know what size they were? "About the size," the article said, "of mice."

Well, the way we see it, there's plenty of room in Montana. In a place like New York we certainly shouldn't be any bigger. That's a good size for anywhere, really, when you get right down to it—down to nice, mice size.

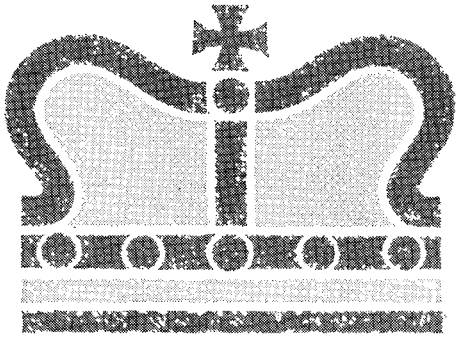
PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

EDMUND WILSON

A Study of Literary Vocation in Our Time

by Sherman Paul

This first book-length intellectual biography and assessment of the career of Edmund Wilson not only is revealing about one of our most eminent men of letters but also a contribution to our literary and cultural history. It traces Wilson's life, work, and role in three cultural phases of recent American history and discloses what and who influenced Wilson and vice versa. 237 pages. $5.75.



THE CABAL

by Maurice Lee, Jr.

In well-wrought prose spiced with the biting doggerel of the time, Maurice Lee, Jr., fashions the first detailed study of the Cabal period and the first collective biography of the famous fivesome — Clifford, Arlington, Buckingham, Ashley, and Lauderdale — revealing its role, influence, and manipulation by England's Charles II. "This book represents American historical scholarship at its best." — *The Illustrated London News.* 7 illustrations. 275 pages. $6.00.

AND 10 ILLINI BOOKS

JOHN LOCKE AND THE DOCTRINE OF MAJORITY-RULE

by Willmoore Kendall. ". . . a highly important, perhaps a revolutionary book . . . bound to remain a landmark in the study of Locke's political philosophy." — *American Journal of Sociology.* 141 pages. $1.25.

THE FRAMING OF THE FOURTEENTH AMENDMENT

by Joseph B. James. Today's civil rights demonstrations focus attention as never before on the actual intent and purposes of the framers of the 14th amendment to the U. S. Constitution. 220 pages. $1.45.

THE MIND AND SPIRIT OF JOHN PETER ALTGELD

edited by Henry M. Christman. The most significant of Altgeld's public statements on key social questions. Much of what he had to say is as valid today as it was when he was alive. 183 pages. $1.25.

A HISTORY OF THE UNITED STATES WEATHER BUREAU

by Donald R. Whitnah. A fascinating history of the political and other storms which frequently have threatened the U. S. Weather Bureau from its birth to the present day. 11 illustrations. 267 pages. $1.75.

FREEDOM OF THE PRESS IN ENGLAND, 1476-1776
The Rise and Decline of Government Controls

by Fredrick Seaton Siebert. A brilliant history of the rise and decline of the concept of governmental control over the circulation of ideas. 411 pages. $2.25.

FREEDOM AND COMMUNICATIONS

by Dan Lacy. ". . . an important analysis of current American mass media. . . . Lacy is one of the nation's most astute students of the freedom to communicate." — *The Progressive.* 2nd edition. 108 pages. (Cloth, $3.00.) $ .95.

THE EARLY DEVELOPMENT OF HENRY JAMES

by Cornelia Pulsifer Kelley, with an introduction by Lyon N. Richardson. ". . . one of the most basic and perceptive contributions to Jamesian scholarship . . ." — Lyon N. Richardson. 319 pages. $1.95.

LAW IN THE SOVIET SOCIETY

edited by Wayne R. LaFave. Seven essays on the role of law in Soviet sociopolitical development and international relations. 297 pages. (Cloth, $4.75.) $1.95.

BEYOND THE MOUNTAINS OF THE MOON
The Lives of Four Africans

by Edward H. Winter. ". . . provides unusual insights into the impact of the West on aboriginal African society." — *Washington Post.* "One of the most fascinating documents to come out of Africa for years." — *The Spectator.* 8 illustrations. 276 pages. $1.75.

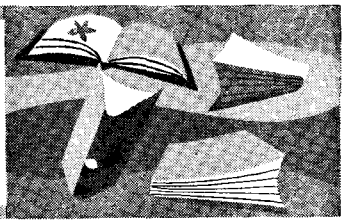
THE HISTORY OF DOCTOR JOHANN FAUSTUS

by H. G. Haile. Here is a new English version of the fantastic tales about the famous 16th-century German necromancer and sorcerer, together with an essay revealing the book's history and significance. 24 illustrations. 136 pages. (Cloth, $3.00.) $1.45.

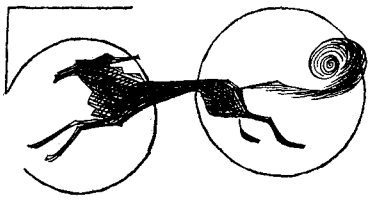
UNIVERSITY OF ILLINOIS PRESS · URBANA

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Trade Winds



By this time everybody must know that 1965 is the fiftieth anniversary of the founding of the publishing firm of Alfred A. Knopf, Inc. There have been



magazine stories, television interviews, newspaper coverage, cocktail parties, dinners, a $10 anthology by Clifton Fadiman of things published by the company *(Fifty Years)*, and a limited edition of a two-volume set of reminiscences by and about Mr. Knopf. People have seen a professional motion-picture film made from his own informal movies of famous authors over the years, and speakers have lauded him unmercifully.

On October 29 there were about 300 famous literary people at a dinner given by the Knopfs and encomiums were delivered by such as John Hersey, Robert Nathan, Samuel Eliot Morison, and Elizabeth Bowen. Less than a week later the New York Booksellers League's meeting was devoted to the Knopfs. When it came time to speak, Alfred himself whimsically remarked that perhaps there has been "a little too much Knopf." It's obvious the publishing industry doesn't agree, looking forward to the next function or celebration when even more Knopf can be had.

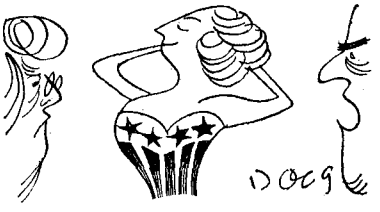
Whether or not there are too many paperbacks being published is a matter that always causes discussion in that field. Some statistics dug up by Chandler B. Grannis of *Publishers' Weekly* serve as fuel for someone's fire. There are some 35,500 paperback titles in print, which isn't surprising, perhaps. What does seem odd is the proliferation of editions of the same title. There are twelve different editions of *The Return of the Native*, twelve of *The Red Badge of Courage*, twelve of *Moby Dick*, twelve of *Silas Marner*! Fifteen publishers have each brought out *Huckleberry Finn*.

As for Shakespeare, there are seventeen editions of *Hamlet*, sixteen of *Macbeth*, and so on down to *Henry IV, Part II*, which rates a mere five.

Our neighboring column, THE PHOENIX NEST, has always managed to attract the most intriguing by-lines, from Henry Morgan to P. G. Wodehouse, and including John Updike, Robert Paul Smith, Anita Loos, and Ogden Nash. One reason you see such impressive names signed to contributions there is that no matter how important a writer you are, if you wish to sound off against some sacred cow, or if you want to indulge in some offbeat humor, there simply aren't many publications where you can get yourself printed. The *Nest*, I think, is a haven for frustrated authors.

Now Martin Levin, the editor, has collected some of the freshest eggs from his column, and Ives Washburn has published them in a book, *The Bedside Phoenix Nest*, which makes mighty entertaining reading. Levin is a good judge of humor, which explains his serious mien. He is one of those rare birds, a fellow born, schooled, and living in New York City. He tells me that he is busy now as head of a syndicate that is raising money to demolish the Pan-Am Building and replace it with the Savoy-Plaza Hotel.

It seems that merely the colors red, white, and blue are now sancrosanct. A manufacturer made some ladies' underwear out of those hues and was forced to withdraw them from the market due to the protests of some superpatriotic organization. It brings to mind a practical joke with a moral that occurred last year in a Queens suburb of New York. In the



street in front of a holiday parade a man was seen casting the American flag to the ground and stomping on it in apparent anger.

Members of the American Legion rushed to stop him and have him arrested. Whereupon he revealed that he was simply stamping on a rectangular cloth with twenty-nine crudely drawn six-pointed stars on a purple field, and with six white stripes and five red ones. He had apparently made this "flag" at home just so he could bait the Legionnaires with it. The argument and con-

Play Probe! THE PR_V_C_TI_E NEW WORD GAME!

New PROBE — most provocative word game ever! Each PROBE player conceals a word on his board — opponents try to expose it, letter by letter. Unique scoring rules and sudden action changes heighten the competition. PROBE lets you choose from more than 400,000 words of 12 letters or less. Really new, really fun — that's PROBE T.M.! Wherever games are sold.

FAMOUS PARKER GAMES

Parker Brothers Inc.

PARKER BROTHERS, INC. · SALEM, MASS. · DES MOINES, IOWA
Manufactured in Canada by Parker Brothers Games, Ltd.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

★★★A UNIQUE CHRISTMAS GIFT THAT LIVES ALL YEAR!★★★

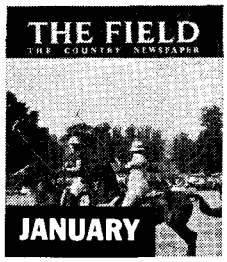
BRITISH MAGAZINE-OF-THE-MONTH

EXTRA YULETIDE
BONUS GIFT
Starts Club Membership

The 1965 Christmas Number

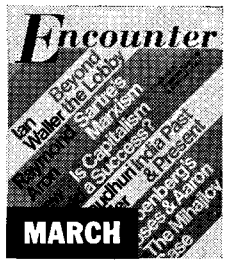
Magnificent Collector's Treasure. Luxuriously portrays traditions of Christmas in colour illustrations and stories. Six-page feature and superb Canaletto painting on front cover marks 900th Anniversary of Westminster Abbey. Among brilliant, illustrated short stories: "The Christmas Dinner" by Noel Mostert.

It's Fun to Receive a New Reading Surprise Every 30 Days—Mailed Direct from London!

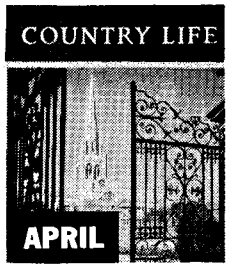


The Charm of British Outdoor Life. Reports on sports, gardens, hunting, fishing and of living in the colourful country estate regions.

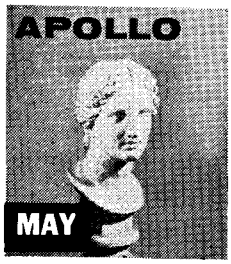
Vivid Panorama of World History. Assesses the course of human events from the past to the present—political, social, economic trends.



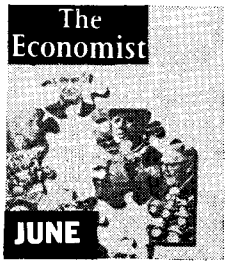
Stimulating, Perspective Views on current affairs, literature and the arts by brilliant writers. Edited by Stephen Spender & Melvin J. Lasky.



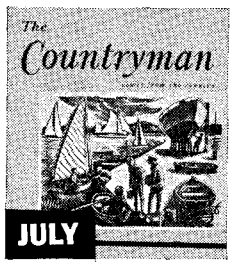
Superb Views of Historic England. Traditional Britain—her castles, customs, culture, countryside—recorded in colourful photography.



International Magazine of the Arts. Profusely illustrated articles on paintings, sculpture, antiques, objets d'art by noted experts. Gallery news.



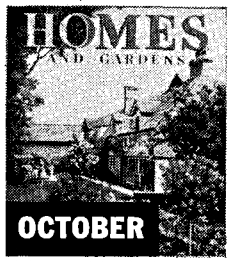
The Most Quoted Magazine from Washington to Moscow. Authoritative, influential reports on world affairs, politics, finance, business, science.



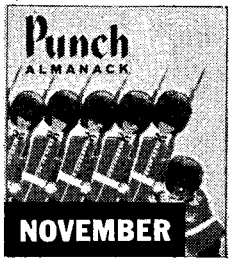
Fascinating Tales of Rural Britain. 200 interest-packed pages reflect an authentic picture of the people, their ways and quaint customs.

Most Universally Respected Weekly. Dramatic pictorial coverage of world events, personalities, Royal occasions...a wide range of subjects

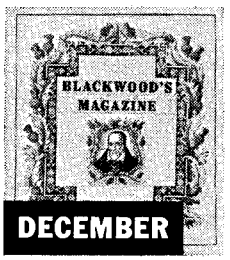
Britain's Most Sophisticated and best informed Society and fashion magazine. Covers people, parties and style reviews with verve.



Fascinating Homemakers Handbook of distinctive fashion, decor and design. Delightful reports on every aspect of the famed English gardens.



Humour and Satire At Its Utmost . . . Deft and Delightful. Internationally acclaimed for distinctive wit, criticism, incomparable sophistication.



Famed since 1817 for brilliant, entertaining, thought-provoking stories, essays and commentary for discerning men and women.

An Exciting Gift for Everyone: Family, Friends...Yourself!

IT'S FUN, Club members say, to receive a different surprise...a new harvest in magazine reading...every month all year 'round. These world-famous magazines present the whole brilliant and colourful British panorama.

Each is a leader in a specialized field ...wry humour, stimulating commentary, literature, the arts, fashions, adventurous travel, descriptions of the picturesque British Isles, views of Royal occasions and traditional pageantry.

A membership in the British Magazine-of-the-Month Club will remind everyone on your gift list of your thoughtfulness all through the coming year.

A beautiful gift card, bearing a *full colour portrait of H.M. Queen Elizabeth II,* will herald your Christmas greetings for each gift subscription. Post your orders straightaway to be sure the gift card and the *extra bonus* of *The Illustrated London News Christmas Number* arrive during the holiday season.

ORDER NOW...MAIL THIS COUPON TODAY!

ONLY $7.95

$12.00 VALUE AT NEWSSTAND PRICES

BRITISH MAGAZINE OF THE MONTH CLUB

SPECIAL DISCOUNT RATES Members of the British Magazine-of-the-Month Club are entitled to a special discount from the regular annual rate on all new subscriptions to any of the 13 Club magazines . . . any time during the year.

This offer available exclusively through British Publications, Inc.

TO: **BRITISH MAGAZINE-OF-THE-MONTH CLUB, DEPT. VM-14**
30 EAST 60TH STREET, NEW YORK, N.Y. 10022

Each subscription entitles the recipient to 12 issues of Britain's outstanding magazines plus the extra Yuletide bonus of The Illustrated London News 1965 Christmas Number.

British Publications, Inc. reserves the right to substitute magazines or dates if circumstances prevent filling above schedule.

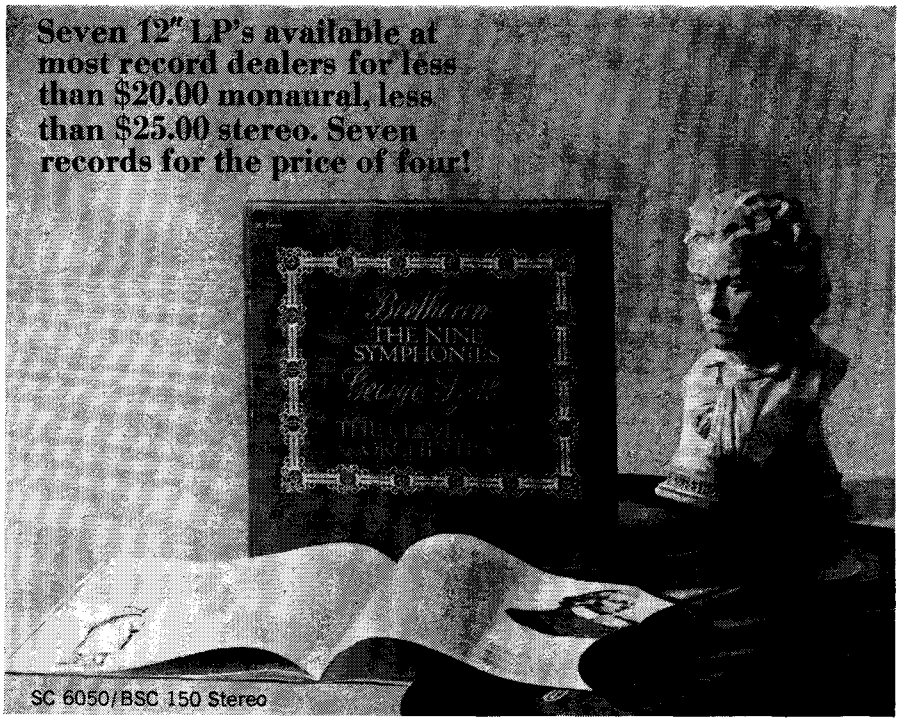
☐ **Please send my gift subscription with a gift card to:**
Name _____ (PLEASE PRINT)
Address _____
City _____ State _____ Zip Code _____
Gift card to read from: _____

☐ **Enter MY subscription to the British Magazine-of-the-Month Club.**
My Name _____
Address _____
City _____ State _____ Zip Code _____
(For additional gift subscriptions attach names and addresses on separate sheet)

Enclosed is my remittance of $_____ for _____ (NO.) Subscriptions to the British Magazine-of-the-Month Club @ $7.95 each.

PRODUCED 2005 BY UMI/ProQuest
ELECTRONIC REPRODUCTION PROHIBITED

Epic Records announces an extraordinary new collection–at an extraordinary low price! Beethoven's Nine Symphonies performed by George Szell and the Cleveland Orchestra.


Seven 12" LP's available at most record dealers for less than $20.00 monaural, less than $25.00 stereo. Seven records for the price of four!
Beethoven
THE NINE SYMPHONIES
George Szell
THE CLEVELAND ORCHESTRA
SC 6050/BSC 150 Stereo

Includes deluxe 24-page illustrated book, containing an article on Dr. Szell by Martin Mayer, detailed program notes by critics Klaus G. Roy, Neville Cardus and George H. L. Smith, reproductions of original Beethoven manuscripts, and complete text of the choral movement of the Ninth Symphony.

Heralded by the press as "the Rolls-Royce of the orchestra world," the Clevelanders under Dr. Szell are celebrated for each of these Beethoven performances. Add this fabulous collection to your library.

EPIC

The fastest growing name in recorded entertainment.

®"EPIC", Marcas Reg. T.M. PRINTED IN U.S.A.

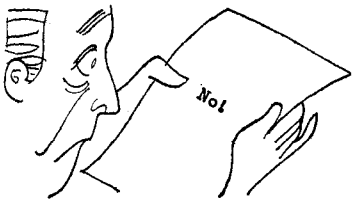
troversy that ensued was much more heated, I assure you, than if the prankster had used an authentic American flag.

Another story in which I cannot use names concerns a girl manuscript reader in one of the oldest publishing firms. She was going with a young man in the advertising business and they fell in love. One evening at her apartment he began talking seriously to her about marriage. She interrupted him to get a pencil and a pad of paper, and said:

"Start from the beginning."

Startled, the adman kept his wits about him and proposed, making a careful presentation which she wrote down as he went along. When he finished, she had about a half-dozen pages of notes. She clipped them together and said, "I'll have to have time to think it over."

That was in August. They kept going out but she never came up with an answer. Just the other day, he went to her office to take her to lunch. While she was washing up he looked at her cluttered desk and recognized the proposal of marriage. It was with some other manuscripts in a box marked "For Consideration." He now figures he'll be getting it back in the mail one of these days, probably with a printed rejection slip.



There was recently a dinner meeting of the Delta Counseling and Guidance Association of Central California. The subject under discussion was "The Development of Interpersonal Maturity: A Theory of Adjustment Dynamics Found on the Complex of Social Interactions and Described in Terms of Levels of Integration of the Experienced World as Modified by Personal Needs and Expectations." —JEROME BEATTY, JR.

SOLUTION OF LAST WEEK'S KINGSLEY DOUBLE-CROSTIC (No. 1651)

(RICHARD) WILBUR:
A BLACK NOVEMBER TURKEY
(Suggested by Mr. F. J. Roberts)

Neither pale nor bright
The turkey cock parades . . . .
The pale-blue bony head
Set on its shepherd's crook
Like a saint's death-mask,
turns a vague, superb,
and timeless look
Upon these clucking hens
And the cocks that . . .
Dawn after mortal dawn . . .
Acclaim the sun.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Does anybody else besides Smith-Corona make a cordless portable typewriter?

Yes-but they're not electrics.

It was quite a trick to make a portable electric typewriter. Some years ago Smith-Corona® was the first to do that. Then we topped this accomplishment with an electric that carries its own power — the Smith-Corona Poweriter.

The Poweriter will operate from any electric outlet. But if there's no outlet within cord distance, you can type merrily along for up to eight hours or more on the electricity stored in its power cell. Recharge any time—even while typing.

Developing new ideas for making typewriters more useful is an old habit with Smith-Corona. For example: Smith-Corona makes the only portables with optional snap-on Changeable Type™ characters so you can type scientific, mathematical and language symbols. Only Smith-Corona portables have a jeweled main bearing, an all-steel frame and an all-steel case for a long, trouble-free life.

Is it any wonder more people buy Smith-Corona portables than any other make?

GUARANTEE: ANY SMITH-CORONA BRANCH OFFICE WILL REPLACE WITHOUT CHARGE (EXCEPT FOR LABOR AND SHIPPING) ANY PART THAT PROVES DEFECTIVE WITHIN 5 YEARS OF PURCHASE DATE. NO LABOR CHARGE WITHIN 90 DAYS OF PURCHASE. WARRANTY COVERS ALL PARTS EXCEPT MOTOR, RUBBER PARTS, ENERGY CELL OR CHARGER AFTER 90 DAYS. DOES NOT COVER DAMAGE FROM ACCIDENT OR MISUSE AND EXTENDS ONLY TO ORIGINAL OWNER.

SMITH-CORONA PORTABLES

SCM CORPORATION, 410 PARK AVENUE, NEW YORK, N. Y. 10022.
OFFICES IN CANADA AND MAJOR CITIES THROUGHOUT THE WORLD

SCM®

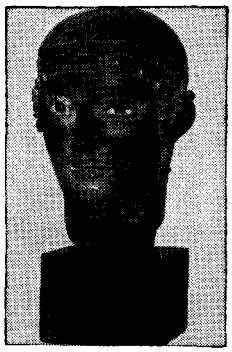
SMITH-CORONA POWERITER™ — the cordless electric portable.
One of eight Smith-Corona portable models, manual and electric.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

MARBORO

Christmas orders shipped same day received.

7510. JOHNSON'S DICTIONARY: A Modern Selection. By E. L. McAdam, Jr. and G. Milne. The essence of Johnson's classic, sure to delight all word-lovers—5000 definitions packed with wit, wisdom, style, and all the color and vitality of 17th and 18th century English life.
Orig. $6.95. *Only* **2.98**



S-100. CHARIOTEER OF DELPHI
The finely sculptured head of a handsome Greek charioteer from the 5th century BC—originally a votive offering to Apollo at Delphi—fully realizing the austere ideal of Greek masculine beauty. Reproduced by Alva in genuine Alvastone; finished with green, bronze patina; 15½" high.
Orig. $37.50. *Only* **17.95**

7506. POPE JOHN—AND THE ECUMENICAL COUNCIL. By Carlo Falconi. An exciting wealth of privileged information and behind-the-scenes views of the Second Vatican Council—the sentiments, prejudices, and internecine politics of the members, the Council's progress, and the all-pervading genius and subtle guidance of Pope John himself—by a well-known commentator on Vatican affairs.
Orig. $5.95. *Only* **1.49**

7408. DYLAN THOMAS: THE BEACH OF FALESA. An idyllic South Sea island afloat on gin; a tale of trading and taboo and of men stripped to their most base passions—an adventure story charged with the language and the mad roaring genius of Dylan Thomas. *Orig. $3.95.* *Only* **1.00**

7359. SADISM IN THE MOVIES: Documentary Verification of Movie Sadism. By George de Coulteray. Complete, unexpurgated expose of Hollywood's commercial exploitation of sadistic perversions—*with 256 full-page movie stills, action shots of brutality and erotic violence*—and explanation of the strange popularity of these movies in England, Japan, Italy, South America and elsewhere. 448 pp; handsome, sturdy binding. *Orig. $12.50.* *Only* **4.98**

6383. THE WOLFENDEN REPORT: Report of the Committee on Homosexual Offenses and Prostitution. Intro. by Karl Menninger, M.D. The famous, unique Wolfenden Report on the prevalence and practices within the twilight worlds of homosexuality and prostitution—with its revolutionary and humane recommendations that have already been adopted, in part, in Britain and the U.S.
Orig. $5.95. *Only* **2.98**

4405. THE HISTORY OF WITCHCRAFT. By Montague Summers. A classic work on all aspects of witchcraft and demonology—all the nefarious orgies described with the gusto of a true believer in the black arts—witches and worship of witches, demons and familiars, The Sabbat, diabolic possession, the witch in Holy Writ and in dramatic literature; by an authority on the Gothic novel, witchcraft, black magic, etc., and a priest of the Roman Catholic Church. *Orig. $10.00.* *Only* **4.88**

5407. THE ANNOTATED MOTHER GOOSE. Intro. & Notes by Wm. S. & C. Baring-Gould. The complete text and illustrations in a fully annotated edition containing more than 1,000 separate rhymes—originals, variations, sources and allusions. *Over 200 illus.* by Caldecott, Rackham, *et al.* plus historical woodcuts. *Orig. $10.00.* *Only* **3.95**

3786. AN ABZ OF LOVE. By Inge & Sten Hegeler. This is not a book for beginners—it is written by a Danish married couple, both doctors, both psychologists, both writers, written in blunt, non-technical language and illustrated with candor—*it is what it purports to be, an important book on Sex and an enlightening guide to a complete and happier sex life*—it stormed the best-seller lists in Denmark, Sweden, Norway and Holland and has reached over 1,000,000 readers. 120 Illus.
Orig. $10.00. *Only* **7.49**

1353. A Pictorial Treasury—THE RUBAIYAT OF OMAR KHAYYAM. A magnificent edition of one of the great treasures of world literature, *exquisitely illustrated in full color* by the noted Persian artist Sarkis Katchadourian. Printed on genuine rag paper, beautifully bound. 7" x 10". *Special* **1.98**

7504. Nazi Terror: THE HOUSE OF ASHES. By Oscar Pinkus. Intense, heart-rending autobiography of a Jewish Pole who lived through 5 years of German terror—running from one liquidated ghetto to another, fleeing the guns of the treacherous Polish underground, hiding for 2 years in a pit below a peasant's barn—searingly factual, profoundly moving. *Orig. $4.95.* *Only* **1.00**

7503. Henri Perruchot: GAUGUIN. An exciting and moving account of Gauguin's passionate and powerful personality, of the genius that made him into one of the world's greatest painters, of "the terrible itching of the unknown" that drove him from Paris, to Martinique, to Brittany, and finally to Tahiti—a careful biography based upon documents in private and public collections, and upon confidences from friends of Gauguin still living. 72 photos & drawings. *Orig. $6.95.* *Only* **2.98**

7496. JOHN F. KENNEDY, PRESIDENT: A Reporter's Inside Story. By Hugh Sidey, *Time* Magazine White House correspondent. A moving narrative history of how a new president grew to be an experienced one—from his first appointments to the Bay of Pigs fiasco, the shocking Vienna confrontation with Khrushchev, the de Gaulle conferences, the Mississippi crisis, the Cuba Armageddon, and his vindication in the Nov. elections. 400 pages.
Orig. $6.95. *Only* **1.98**

7422. FRANCE IN THE MIDDLE AGES. By Paul Lacroix. Everyday life under feudalism—customs, classes and conditions—in text and pictures that make a veritable encyclopedia of medieval customs; details on every aspect of French daily life from household routines and court etiquette to games and punishments. *Over 400 wood engravings;* 572 pp.
Orig. $10.00. *Only* **4.98**

7417. Self-Revelations: FACE TO FACE. Ed. by Hugh Burnett; Portraits by Feliks Topolski. Thirty-five prominent persons, some likeable, some not, in self-revelations often as intimate as if heard on a psychoanalyst's couch—such diverse figures as Cecil Beaton, Albert Finney, King Hussein, John Huston, Jomo Kenyatta, Martin Luther King, Dame Edith Sitwell, Stirling Moss, Otto Klemperer, Simone Signoret, and Adlai Stevenson—*with 66 Topolski portraits.* 10" x 10¾".
Orig. $10.00. *Only* **2.98**

7274. TECHNIQUES OF PICTURE MAKING. By Henry Gasser. Handsome gallery of drawings, diagrams, photos and finished art works in various mediums arranged, with descriptive text, to show both students and professionals how your "picture working" can carry added emotional impact and viewer appeal—presents a wide variety of techniques and methods with preliminary sketches and step-by-step demonstrations in full color. 397 illus., 47 in color; 8¼" x 10½". *Orig. $10.50.* *Only* **4.98**

7416. WITCHES' SABBATH. By Maurice Sachs; trans. from *Le Sabbat* by Richard Howard. An unexpurgated, acidly uninhibited autobiography of a rascal, homosexual, con-man, writer, and friend of some of Paris' most picturesque personalities—Gide, Picasso, Chanel, Sartre, Maritain, Cocteau, and many more—an amazing expose that caused a scandal in Paris with its revelations of the author's affairs and the true identity of Proust's Albertine.
Orig. $7.50. *Only* **2.98**

6952. Facsimile Edition, Johann Sebastian Bach's: THE SIX BRANDENBURG CONCERTOS. Genuine facsimile of the original manuscript that Bach presented to the Margrave of Brandenburg in 1721—Bach's own hand-copied manuscript, with handwritten dedication and original instrumentation. 12¼" x 8¼"; softbound. *Orig. $10.00.* *Only* **1.98**

3916. THE HOMOSEXUAL AND HIS SOCIETY: A View From Within. By Donald Webster Cory and J. P. Leroy. Vivid description and shrewd analysis of the various types of homosexuals—from the muscle-bound body builders to the mincing "queens"—including their hangouts: bars, beaches, steam baths, and their growing political influence.
Orig. $5.95. *Only* **2.98**

2583. TREASURY OF PHILOSOPHY. By D. D. Runes. Nearly 1,300 pages covering the whole span of recorded philosophical thought and writing. Each selection begins with a biographical sketch of the philosopher. Nearly 400 great thinkers, both Oriental and Western, many not accessible in any other collection. *Orig. $15.00.* *Only* **2.98**

7430. Old & New Hollywood: THE STARS. By Richard Schickel and Allen Hurlburt. Handsome text-and-photo album depicting the personal as well as public lives of the great screen stars—*400 stills & 60,000 words*—Mary Pickford, Douglas Fairbanks, Valentino, Garbo, Chaplin, Keaton, WC Fields, Bogart, Gable, Cooper, MM, Harlow & more. 9¼" x 12¼". *Orig. $12.50.* *Only* **4.95**

7497. Shocker!—SECRET DIPLOMACY OF WORLD WAR II. By Jacques de Launay. Engrossing account of WW II undercover negotiations—reveals the Italian sale of war material to France, Canaris' advice to Franco to stay out of the war, Russian peace offers to Germany in '41 and '43, Hitler's plot to kidnap the Duke of Windsor, and more. 30 illus.
Orig. $3.95. *Only* **1.00**

7424. THE ARTS IN THE MIDDLE AGES AND THE RENAISSANCE. By Paul Lacroix. Wide-ranging, almost encyclopedic panorama of the arts, covering furniture, tapestry, ceramic art, glass and fresco painting, sculpture, engraving, etc.—with special *sections on playing cards and printing. Over 400 wood engravings;* 520 pp. *Orig. $10.00.* *Only* **4.98**

7425. FRANCE IN THE EIGHTEENTH CENTURY. By Paul Lacroix. All the splendor and squalor of this fateful era re-created in this definitive study of French institutions, customs and costumes—with skillful descriptions of the subtle distinctions between classes, the functioning and malfunctioning of the state, and more. *Over 400 wood engravings;* 506 pp. *Orig. $9.50.* *Only* **4.98**

7461. THE FRIGID WIFE: Her Way to Sexual Fulfillment. By Lena Levine, M.D. & David Loth. All the *facts* on frigidity: the symptoms, causes, and remedies, with down-to-earth talk about exactly what a normal woman's response is and should be—plain speech on sexual pleasure and fulfillment in marriage by an eminent gynecologist and psychiatrist who has already helped hundreds to happiness.
Orig. $4.95. *Only* **1.98**

P-437. FOUR POP ART POSTERS. The Phantom, Prince Valiant, Flash Gordon, and Mandrake the Magician—set of 4 huge, handsome Pop Art posters, each a choice example of the sinuous graphic line now made famous by such artists as Warhol and Jasper Johns—each poster in the traditional bright comic strip colors; ea. 32" wide x 52" high.
Orig., The Set $12.00. *Set of 4, Only* **3.98**

7412. Olympia Press Series: THE SHY PHOTOGRAPHER. By Jock Carroll; Ed. by Maurice Girodias. Madcap Olympia Press spoof on big magazine photo journalism—with chapter titles like "How Can I Say I Love You When I Can Hardly Breathe Down Here" and "Kiss You? I Shouldn't Even Be Doing This!"—the *Shy Photographer* comes on like *"Candy* with a camera." *Orig. $5.00.* *Only* **1.00**

5391. THE ANNOTATED ALICE: Alice's Adventures in Wonderland & Through the Looking Glass. By Lewis Carroll; intro. & notes by Martin Gardner. *The complete text and original illustrations* in the only fully annotated edition—notes are concurrent with the text on all the jokes, games, parodies, puzzles, etc. with which Carroll filled his writings. 8¼" x 12". *Orig. $10.00.* *New complete edition* **3.95**

4667. ROGET'S THESAURUS of Words and Phrases. Authorized, revised edition of the indispensable book for everyone who wants to find the right word at the right time. 600-page hardbound edition.
Special **1.98**

5799. SEXUAL BEHAVIOR AND PERSONALITY CHARACTERISTICS. Ed. by M. F. DeMartino. Anthology of unique studies and case histories correlating personality characteristics with sexual behavior, explaining *what kinds* of people participate in lesbian and homosexual acts, in masturbation, sado-masochism, extra-marital sex acts, and the meaning of different positions during intercourse.
Orig. $7.50. *Only* **2.98**

5734. LAROUSSE ENCYCLOPEDIA OF MYTHOLOGY. Ed. by Felix Guirand, intro. by Robert Graves. The only complete one-volume encyclopedia of world mythology from pre-Biblical Egypt and pre-Homeric Greece, through Celtic, Teutonic, Chinese and Japanese myths, to the myths of Oceania and Black Africa—over 70,000 hardcover copies sold at $17.50 each. *868 illus. of art around the world,* 500 pp; 8¼" x 11¼", softbound, sewn for lasting use.
Special import **4.95**

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

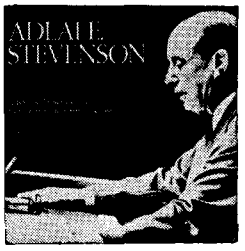
SALE for last minute Santas

Mail coupon now, save up to 86% on gifts.

7285. PAINTING THE AMERICAN SCENE IN WATER-COLOR. By Fredric Sweney. A gallery of watercolor paintings, with descriptive text, of both typical and unusual scenes in the US—ranging from cityscapes and rural scenes of the East and South to the towering mountains and virgin forests of the West—with step-by-step application techniques from laying on in major elements to adding final details. 205 illus, 28 in full color; 9" x 12". *Orig. $12.50* *Only* **5.95**

7041. LAROUSSE ENCYCLOPEDIA OF MODERN ART. Ed. by Rene Huyghe. Stunning, opulently illustrated record of painting, sculpture, architecture, all the "minor" arts from 1800 to the 1960's—from the classical serenity of Ingres to the radical experimentalism of the mid-20th-century—handsomely produced with *over 1,100 illus. in Black & White, plus 57 radiant Full-Color plates.* 8½" x 11½". *To be pub. at $20.00.* *Pre-pub.* **15.95**

STEVENSON COMMEMORATIVE RECORD



R-847. ADLAI E. STEVENSON: The Man, The Candidate, The Statesman. Expressing his brilliant intellect, integrity and wit in speeches from his presidential campaigns, UN Disarmament Address, Cuba Crisis, eulogy of Churchill, the entire Anti-Defamation League Address expressing his personal philosophy of democracy, Pres. Johnson's eulogy of Stevenson himself, and more. *12" long-play Hi-Fi record available to Marboro customers through a special quantity purchase.*

Just Published $5.79. **Special Disc. Price 2.98**

7164. Kipling's THE JUNGLE BOOKS. By Rudyard Kipling. Profusely illus. in full color by Gergely—all the Jungle Stories in an extraordinarily handsome edition, complete and unabridged. 7½" x 10¼". *Orig. $5.00.* *Only* **2.98**

R-852. Oistrakh Plays WORLD'S GREATEST VIOLIN CONCERTOS. The lush, lyrical sounds of the 4 most melodic violin masterpieces—the Beethoven, Brahms, Mendelssohn and Tchaikovsky concertos—played by the world's foremost virtuoso, David Oistrakh. 3 record set; automatic sequence. Sold singly at $14.94. **Stereo.** *Only* **3.98**

7023. PICASSO MUSEUM MASTERPIECES ENGAGEMENT CALENDAR 1966. IN FULL COLOR, 24 brilliant paintings: full-color examples of Picasso's work—*all in a beautiful 1966 engagement calendar;* spiral-bound, each print suitable for framing: 5⅜" x 8". *Special* **1.00**

7437. Catherine Drinker Bowen: FREE ARTIST: The Story of Anton & Nicholas Rubinstein. Fascinating, engrossing dual portrait of 19th century Russia's two most important pianist-composers—indefatigable lions of musical Europe whose lives were intertwined with such friends and enemies as Tchaikovsky, Liszt, Brahms, and Wagner. *Orig. $6.00.* *Only* **2.98**

7275. TECHNIQUES OF PAINTING THE WATERFRONT. By Henry Gasser. A combination of techniques, instruction, waterfront reference material; pictorial data on rocks, surf, boats, docks, beaches, harbors, rivers, foreground, "moody" skies, reflections, and much more. *Over 500 illus., 112 in full color,* 10⅜" x 13⅜". *Orig. $13.95.* *Only* **5.95**

6597. WINSLOW HOMER, AMERICAN ARTIST: His World and His Work. By Albert Ten Eyck Gardner; Intro. by James J. Rorimer, Met. Museum of Art, N.Y. Comprehensive collection of the works of the greatest artist America has ever produced, with a full-scale biography of his life, the story of his friends, his times and the influences that molded him. Over 230 illus., 36 full-color plates; 9¼" x 12½". *Orig. $25.00.* *New complete edition* **7.95**

1838. CLASSICS IN PSYCHOLOGY. Ed. by Thorne Shipley. A monumental volume of over 1,300 pages, containing the major writings of the great psychologists and psychiatrists of the past 150 years, covering all the significant schools and branches. *Orig. $20.00.* *Only* **5.95**

7387. MASTERPIECES OF GREEK SCULPTURE. By A. Furtwangler. New edition of the long-out-of-print classic work on the golden age of Greek sculpture—*over 350 handsome illustrations of the best in Greek art*—plus an extensive text introducing the sculptors, their schools and works, and delineating the history and evolution of art styles during the Classical Period. 9" x 12½". *Orig. $20.00.* *Only* **9.98**

7382. INVESTING TODAY FOR YOUR FINANCIAL FUTURE. By R. D. Merritt, Financial Editor, and the Staff of United Business Service. Intelligent guide to investment opportunities in "super-growth" stocks (regardless of interim market wobbles) to 1970—covers past records of specific companies and the future in petroleum, electronics, medicine, textbooks, life insurance, housing, automobiles, etc.—plus tailored investment plans and programs. Illus; 8½" x 11¼". *Orig. $12.50.* *Only* **2.98**

7404. Bertram D. Wolfe: THE FABULOUS LIFE OF DIEGO RIVERA. Excellent biography in the grand manner of a great artist and a fabulous life—a life peopled with such friends and enemies as Picasso, Modigliani, Cocteau, Trotsky, Nelson Rockefeller, and 2½ miles of Rivera murals. 203 photos & drawings, 457 pp; handsomely bound. *Orig. $10.00.* *Only* **4.95**

7048. The Practical Researcher: HOW AND WHERE TO FIND THE FACTS. By William Sunners. An encyclopedic guide to thousands of sources and all types of information—U.S. and British organizations and their membership, information bureaus, embassies, reference works, picture sources, publishers, direct mail lists, libraries, trade information—plus sections on How To Research and How To Win Contests. Fully indexed; photos. *Orig. $7.50.* *Only* **2.98**

6293. Sartre: BEING AND NOTHINGNESS. Transl. & intro. by Hazel E. Barnes. Jean-Paul Sartre's *magnum opus, a sine qua non* for understanding Existentialism and its importance as one of the leading philosophical movements of our time. Over 700 pp. *Orig. $10.00.* *Only* **2.98**

5728. COROT: 48 Color Plates. By Keith Roberts. An expert and searching study of the life and works of Camille Corot—with 48 full color reproductions displaying the remarkable strength and serene simplicity that make his paintings quite inimitable. 57 plates, 48 in color; 9⅜" x 10¾". *Special import* **1.98**

7303. FREDERIC REMINGTON'S OWN OUTDOORS. Written and Illustrated by Frederic Remington; ed. by Douglas Allen. The great Western artist's remarkable stories and sketches of the sporting scene of his time, from football at Yale to bullfighting in Old Mexico. 100 drawings, paintings and photographs of outdoor life. *Orig. $7.50.* *Only* **3.98**

6753. Very Special!—10 Volume LIBRARY OF CHILDREN'S CLASSICS. Educational and entertaining, world famous classics for every young reader from beginner to teen-ager—10 Vols. with over 3,500 pages in large, clear type, and *over 1,000 illustrations in color and monochrome*—includes: Heidi, Hans Brinker, Treasure Island, Andersen's Fairy Tales, Gulliver's Travels, Robin Hood, King Arthur, Robinson Crusoe, Grimm's Fairy Tales, and Tales from Shakespeare. In rich, red-and-tan bindings, stamped in blue & gold. *Orig. $17.50.* *10 Volumes, Only* **9.95**

5643. Richard von Krafft-Ebing: PSYCHOPATHIA SEXUALIS. The *classic* work on sexual pathology and perversion, and the first edition with *all the passages translated into English—238 case histories* covering satyriasis, fetishism, frigidity, homosexuality, bestiality and transvestism—intro. by Dr. Ernest Van Den Haag. 512 pp. *Special* **5.95**

6694. ENCYCLOPEDIA OF RUSSIA AND THE SOVIET UNION. Ed. by Michael T. Florinsky. A publishing FIRST in one comprehensive volume—factual, authoritative articles on every aspect of Russian life from Medieval times through the 1917 Revolution to the present—*over 3500 entries* on history, religion, personalities, government, science, the arts, and more—by internationally prominent specialists and authorities on Soviet affairs. *640 double-column pages; 400 illus;* 8½" x 11". *Orig. $23.50.* *Only* **5.95**

6277. WORD ORIGINS AND THEIR ROMANTIC STORIES. By Wilfred Funk. Reveals the fascinating derivations of more than 3,000 words in common use, with unusual stories you can use to spark any conversation. 432 pp. *Special* **1.98**

6077. THE WORKS OF OSCAR WILDE. A mammoth collection, nearly 1,000 pages; containing 23 complete novels, plays and fairy tales—plus 94 poems and essays, including the complete Ballad of Reading Gaol, and the *complete De Profundis with all the suppressed passages.* *Special import* **1.98**

MAIL THIS COUPON TODAY!

marboro Dept. S-116, 131 Varick St., New York, N.Y. 10013

Please send me postage prepaid, the bargains circled below. **(Please add 35c postage and handling on all orders).**

MINIMUM MAIL ORDER $3.

☐ Enclosed find # _____

☐ Ship C.O.D.*

☐ Charge my Diners' Club Account # _____

☐ Charge my American Express Account # _____

} Limited to orders of $5.00 or more

1353	1838	2583	3786	3916	4405	4667	5391	5407	5643	5728
5734	5799	6077	6277	6293	6383	6597	6694	6753	6952	7023
7041	7048	7164	7274	7275	7285	7303	7359	7382	7387	7404
7408	7412	7416	7417	7422	7424	7425	7430	7437	7461	7496
7497	7503	7504	7506	7510	R847	R852		P437		S-100

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____

☐ **Check here if you receive monthly bargain circular.** New York City residents add 5% sales tax. Other New York State residents add applicable sales tax. *A few cents extra for C.O.D. Add 25¢ per title for deliveries outside U.S.A. and possessions. 10-DAY SATISFACTION OR MONEY-BACK GUARANTEE.

VISIT A MARBORO BOOK SHOP

NEW YORK: 47 W. 42 St. • 56 W. 8 St. • 144 W. 57 St.

PHILADELPHIA: • King of Prussia Plaza (Rts 202, 23) Roosevelt Mall Shopping Center, Roosevelt Blvd. & Cottman St., (Next to Klein's)

MIAMI: 86 Miracle Mile, Coral Gables **CLEVELAND:** 806 Huron Rd. (9th & Huron)

CINCINNATI: 27 N 6th St. (in the Terrace Hilton Bldg.)

MARYLAND: Long Meadow Shopping Center, 1511 N. Potomac Ave., Hagerstown

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

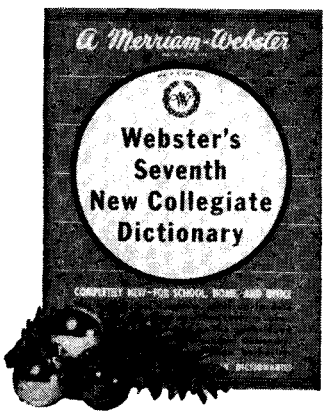
8 out of 10 people on your Christmas list need this brand-new Merriam-Webster

Webster's Seventh New Collegiate makes an ideal gift, because it includes 20,000 *new* words and *new* meanings people can't find in their old dictionaries. It has the answers for students at school . . . for friends at the office . . . for families having fun with word games and puzzles.

The Seventh has 130,000 entries. It is the only "Webster" with scientific names for plants and animals . . . rules for spelling and punctuation. It is the only desk dictionary based on the famous unabridged Webster's Third New International.

Your department, book, or stationery store has the copies you need to cover your gift list. $5.75 plain, $6.75 indexed. Deluxe bindings (in gold gift boxes) from $8.75 to $15. Select your gift copies today.

© G. & C. Merriam Co., Springfield, Mass. 01101.

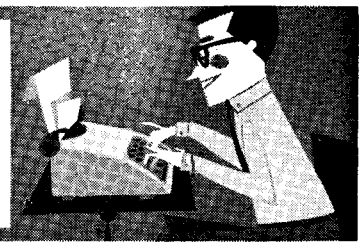


Beware of substitute "Websters". Insist on the genuine

MERRIAM-WEBSTER

The leading name in dictionaries since 1847

Top of My Head



Take a Letter

Con Edison
130 East 45th Street
New York, N.Y.
Dear Con:

I have just received your bill in the amount of $12.18. I'll have to ask you to hold off for a while on this bill until I can pinpoint a short which suddenly developed at my bank. I can explain it very simply.

You see, I have a simple system of paying bills every month. I first pay two bills for out-of-town debts upstate in New York. These take three days to clear. This gives me the extra time I need to pay two bills I owe in town, which forms a sort of circuit and creates a constant uninterrupted flow of bills and money. It's a sort of network of bills which operates in an interesting, interlacing grid, you might say.

But as my powerful circuit was put into play this month I developed a sudden shortage in my bank upstate, which with a surge of power put through both my checks unexpectedly in one day. This caused a gradual flow of no money in my bank in town and my account flickered and finally blacked out.

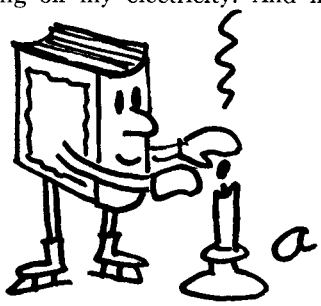
Don't think I didn't try to straighten this out quickly. I pulled a switch—that is, I paid the *in*-town bills first and the *out*-of-town afterward. This caused a veritable river of no money to cascade which eventually destroyed the balance of my supply and their demand, which in turn started a chain reaction and I heard not only from *my* banks but from banks I never heard of in Boston and even in Toronto, where some of the checks I had sent had apparently been cashed and overloaded my system.

My local bank was very helpful. They warned me this could happen again. But they would be happy to assign one of their vice presidents, who sits out there not doing anything anyway, to act as an advisory committee and investigate my system of paying bills. He immediately made a collection of all my data. I am happy to say I now have in this circuit of my grid a bulging portfolio consisting only of bills.

The VP promised to call me at eight o'clock the next morning. Then he phoned and said he couldn't make it till ten, and later again he said come in at noon. Well, you know how those things go, Dear Con. He didn't get it unraveled until about five-thirty. I went over to the bank. It was closed. But he pantomimed through the window by touching his thumb to his forefinger that everything was under control.

I know, Dear Con, how you feel about prompt payment of bills, but my VP tells me this will be a gradual recovery because if we overload one bank upstate it will again begin the surge of bills and the inverse flow of no money. He advised me to go easy on my money power until his bank and the banks upstate could regain their normal strength. If all else fails, he said, I may have to be disconnected from my Upstate System.

So please be patient before you start turning off my electricity. And if you



have to turn it off can you please leave the TV set on? Which reminds me. I think your bill may be a trifle high.

You may not know about this, but one night last month we didn't get any of your electricity at all in our apartment. I wouldn't want to bother you about one apartment without electricity, what with you and your big interlacing grid, but I must tell you that when I pressed a light switch that night two loaded ice cube trays popped out of our refrigerator. It was then I realized it wasn't only our one apartment that blew a fuse but the whole building. I hate to tell you this but our building didn't get lights until the wee-wee hours of the morning.

It was a dreadful night in our apartment in mid-Manhattan—a water shortage and now no lights in our building. I know you won't like this but it's enough to make a man want to take gas.

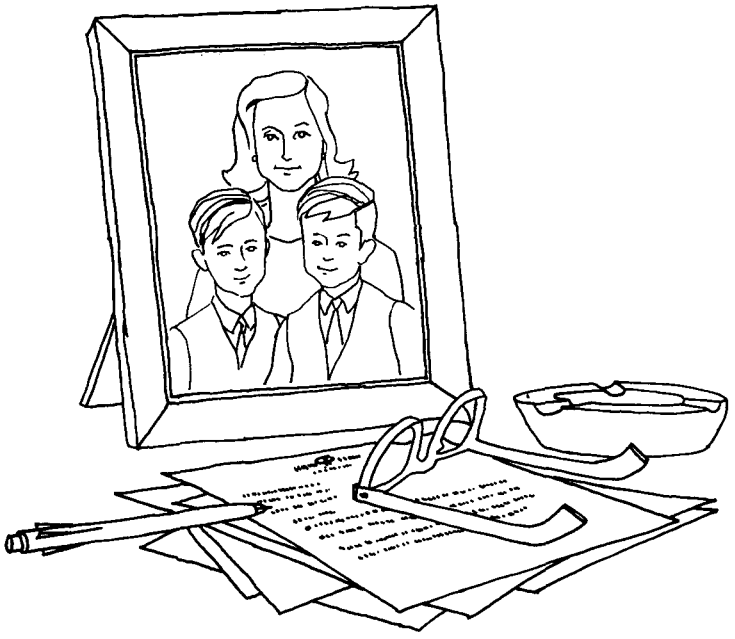
Please, Dear Con, don't think my being remiss in paying your bill promptly is in any way recriminatory. On the contrary, it may warm you to know that on that dark night my wife and I lit several candles and prayed for the complete recovery of your system and all your bulbs.

—Goodman Ace.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

"To be happy at home is the ultimate result of all ambition..."

Samuel Johnson



Why does a man strive for success?

His incentive can spring from many sources—the desire for accomplishment... financial reward... the full exercise of his talents.

But sooner or later, he becomes concerned with translating his success into such values as a proper education for his sons and daughters ... an adequate standard of living for his family ... and the greatest possible financial protection for his wife and children in the future.

Our personal trust organization concentrates on transforming the financial achievements of individuals into these human values for their families.

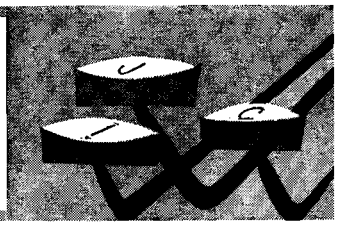
Whatever your family situation, you and your attorney are invited to review your estate affairs with one of our trust officers.

MANUFACTURERS HANOVER TRUST

Personal Trust Division—350 Park Avenue, New York

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Manner of Speaking



Life Without TV: About two years ago, in a paroxysm of character, I chucked the TV set out of the house. We had reached a point at which the set needed eighteen dollars worth of repairs, and I settled the matter by hauling the whole contraption out to the curb for the trash collection.

That part of it was easy enough. I may even say I conducted myself at the time with the sort of dignity husbands and fathers dream of but rarely wake to. "There will," I announced with quiet purpose as I came into the house and shut the door behind me, "be no more TV in this house."

I had, heaven knows, accumulated reasons enough for loathing the drivel box. I was tired of addressing all my remarks to the backs of heads. I was tired of the secret power with which the contraption, even at lowest volume, could drive its clatter into every corner of the house, thereby making it impossible to read. I was tired of having my savages sneak out of bed early to watch the pre-breakfast cartoons. And I was tired of my own guilty inability to turn the contraption off once I had begun watching it. Let me only decide to catch the late news and I must infallibly sit there, turned to stone, through the late shoot-'em-up, the late-late submarine cruise, the late-late-late riot in the big-house, and on till the birds begin to twitter my guilt to the first slate of dawn.

Getting rid of it did involve some bribery. Among other things, I had to come up with a tape recorder, an extra record player with a stack of records, and a magnificent gadget called a micro projector, which is a microscope capable of projecting such items as fruit flies, tapeworm sections, and drops of my own blood, at enormous magnifications, onto the wall or ceiling.

I shot enough to buy a console color TV with smell-o-rama attachments, and it was worth it. My monsters do, to be sure, sneak over to their friends' houses to see some of the socially unmiss-able programs, but let them at least remember in days to come that they had to leave home to find their corruption. And at home, I am overjoyed to add, we are becoming capable of rudimentary conversational effects. I can now enter the house in full expectation of hearing such coherent, if simple, sentences as, "Hey, Mom, Fatso's home!" Or, "Hi, Pops, whereya been this time?" Or even, "There was a phone call for you—I think."

There are, however, complications, as I was soon to discover, and the first of them was the babysitter problem. Soon after my burst of character, we were scheduled for a trip, and Judith began to scout her private list of matronly lion-tamers. "I guess I should tell you we got rid of the TV," I heard her say into the phone to the first on the list. Hours later she had run down the entire list and had had no takers.

"Were they *all* booked?" I said.

"So they say—all but Mrs. Fiddledee, who said straight out that she just couldn't get along without her favorite shows."

"Well, call her back and tell her we'll rent a stun box for the two weeks."

That was the first of many rentals that have our local TV man baffled. "Look," he tells us everytime he comes around to pick up his set and his rental money, "give me another ten bucks and you can *keep* it! You people already bought it three-four times over."

I am always reassuring. "We have a duty to the economy," I tell him.

If he is baffled, however, he is not alone. My second discovery about a TV-less world is that I do not recognize people I am supposed to recognize. I boarded a jet in Atlanta a few weeks back and found myself looking at the Duke of Windsor. The Duke is within my times and I could understand the special buzzing of the hostesses. But several times before, I had noticed the same sort of buzzing and could not identify the hero of the day.

"Isn't it exciting?" the hostesses would say in a typical passage.

"Isn't what exciting?" I said.

"Seeing John Doe," she said. "It's John Doe." John Doe wasn't quite it, but the name she said was no more notable to my mind.

"In the muensters," she said, mispronouncing it as everyone now does.

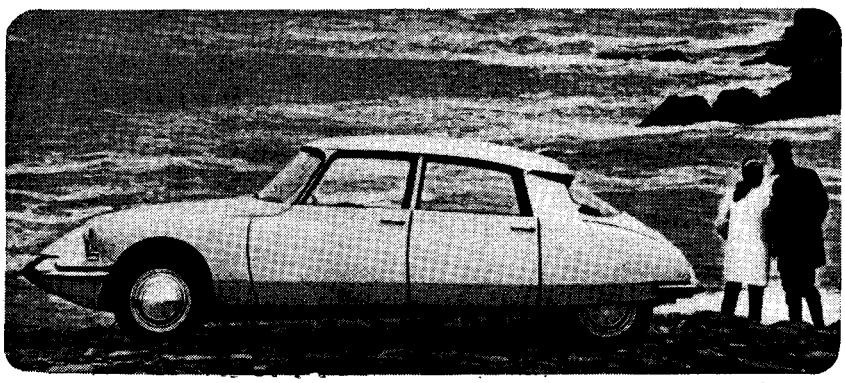
"Whatever cheese you've got," I said, thinking she had the menu in mind.

I swear she looked hurt. It had not been a successful conversation.

My third discovery is that I miss jokes. A few months ago my wife and I dropped by to congratulate a friend who had just been promoted to a Very Large Office Indeed.

"Welcome to the ponderosa," he said as he waved us in.

I felt I was called on to make some



Buy your Citroen for your trip abroad—and save. ID-19 above, $2284 F.O.B. Paris.

2 CV delivers 55 m.p.g.

a car is a must in europe!

Citroen is your best choice with a car for every need, and every budget. Purchase your Citroen here for factory-direct tax-free delivery in Europe. You can bring it home for additional savings. Write for complete European Delivery information and free brochures on Citroen cars.

CITROËN

Citroen Cars Corp., Dept. SR-4
East: 641 Lexington Ave., New York, N.Y.
West: 8423 Wilshire Blvd, Beverly Hills, Calif.
Send me free brochures on European Delivery of Citroen cars.
Name_____
Address_____
City_____ State_____

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Yours FREE,

with your subscription to the magnificent new quarterly,

GREEK HERITAGE

at a special introductory price.

ACCEPT, WITH NO OBLIGATION, THIS COMPLETE VACATION GUIDE TO GREECE... A $6.95 VALUE

THE GLORY THAT WAS AND IS GREECE In *Greek Heritage*, the beautifully illustrated, hardbound quarterly you will discover the wisdom, the beauty, the sheer excitement of the Hellenic world—brought to life by its writers, artists, leaders, and lovers, ancient and modern. In its pages you will examine the influence of classical Greek culture on civilization through the ages. You will see in spectacular full color the mystic splendor of Byzantine craftsmanship and artistry. You will visit the forgotten Greece of the Middle Ages. And you'll marvel at the incomparable beauty of the sunny Greek coast and the fabled islands.

THIS IS EVERYONE'S HERITAGE Just because the heritage of Greece belongs to everyone—our very form of government comes from the Greek idea—you owe it to yourself and your family to own *Greek Heritage*. Lawrence Durrell writes: "Other countries offer you discoveries in manners or lore or landscapes; Greece offers you something harder—the discovery of yourself." Thus, *Greek Heritage* reinterprets and revaluates sculpture, architecture, painting, plus the contributions of the great Greek philosophers, scientists, politicians, and orators. It reports on new archaeological digs and discoveries. Articles cover many aspects of ancient and modern Greek life. In short, the closest thing to a visit to Greece is your subscription to *Greek Heritage*.

JUST $5 RESERVES YOUR SUBSCRIPTION *And* brings you, as soon as it is published, your FREE copy of *The Land and Isles of Greece*, a complete new guide by Philip Deane that will soon be on sale in bookstores at $6.95. Published by Doubleday, this lavishly-illustrated book (with 24 pages of superb photographs) gives you, as a traveler, everything you'll need to know—what to do, what trips to take, currency, customs, food and lodging, etc. A unique feature is a series of completely outlined tours to tell you what to do in whatever amount of time you have—one day, three days, a week, or a month. There's also information for those yachting to Greece and 24 road maps for the motorist. In short, it's the complete guide to Greece, by a man who knows his country probably better than any one else. (*Known in Greece as Gerassimos Gigantes, the author has had unusual opportunities to study his own country. He was Secretary General to the present King and went with the King and Queen on their tour of the country. He is now Greek Minister Plenipotentiary for Cultural Affairs in the U. S.*)

SPECIAL INTRODUCTORY OFFER

The Land and Isles of Greece is yours free with a one-year subscription to *Greek Heritage*, offered to new subscribers for a limited time at the special low price of $20 (regular subscription $25). If, after examining the first issue, you are not completely delighted, you may return it and receive a full refund, YET KEEP THE BOOK, *The Land and Isles of Greece*.

Plan now to make your own memorable Greek Odyssey four times a year through the pages of *Greek Heritage*. Mail the coupon today.

EDITED AND PRINTED IN GREECE

Publisher Christopher G. Janus has assembled a brilliant team of contributing editors, each outstanding interpretors of ancient or modern Greece. Each issue of the magazine abounds with beautiful color illustrations, and each issue combines excitement and scholarship to bring you articles of lasting interest, like these:

- Greece and Will Durant
- Heinrich Schliemann: One Passion —Two Loves
- Ten Greeks Who Made The World
- Aristotle's Answers Today
- Byron's Hellenic Muse
- The Fabulous Life of Aesop
- Medical Practices Among the Ancient Greeks
- Who Wants to be a Sybarite?
- Gregorian Chants and the New Sound of Music
- New Greek Treasures From the Sea
- Karaghiozis: The Greek Shadow Theater
- Socrates and Existentialism
- The Islands of Icara and Samos
- Picasso and the Greeks
- The Heritage of Edith Hamilton
- Why Greek Democracy Failed
- Touring Greece on $5 a Day

Each issue will explore one island or area for the tourist to visit, in an article written by a famous native or other authority—a travelogue with stunning photographs.

• M. BOWRA • H. CAIRNS • J. R. COMINSKY • S. DOW • C. A. DOXIADIS • W. DURANT • L. DURRELL • A. ELIOT • D. FITTS •

EDITOR: K. FRIAR • ADVISORY BOARD: M. J. ADLER

YOUR SUBSCRIPTION RESERVATION

to: Greek Heritage, 360 N. Michigan Ave., Chicago, Illinois 60601

Valerie Valentine, Circulation Director:
Please enter my subscription for four quarterly issues of Greek Heritage at the special price of $20.00. (The regular subscription price is $25.00) I understand I may send $5 now and be billed for the balance. I also understand I will receive a free copy of Philip Deane's new book, *The Land and Isles of Greece*, in December, two months before it is available in bookstores. Finally, if Greek Heritage does not completely fulfill my expectations, I may return the issue within 10 days and receive a full refund, *yet keep Philip Deane's new book.*

☐ $___Enclosed ☐ Bill me ☐ New ☐ Renewal

☐ Charge my AMERICAN EXPRESS Card

No.___

Name___

Address___

City___

State___ Zip Code___

SR-11

• A. HECKSCHER • D. B. HULL • C. KERR • B. KNOX •

• R. LATTIMORE • P. G. MANOLIS • A. MICHALOPOULOS • M. RENAULT • H. SOBILOFF • W. B. STANFORD • E. H. WEISS

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

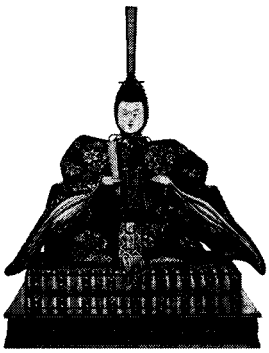
IMPERIAL HOSPITALITY

a Tokyo tradition enjoyed by distinguished travelers for 75 years

The time: before the turn of the century, during the twenty-third year of the reign of the Emperor Meiji. The occasion: the Imperial is established as the first hotel in Japan to cater to the Emperor's distinguished overseas guests.

Today, the Imperial continues to offer international travelers every luxury and convenience of modern hotel comfort—plus *a 75-year tradition of hospitality unique among Tokyo hotels.*

Small wonder you recognize the Imperial touch as you dine, relax, and shop amidst the hotel's elegant facilities. For the passing years have refined Imperial hospitality to a gracious art . . . an art which will make your stay in Japan truly Imperial.



IMPERIAL HOTEL, TOKYO

T. Inumaru, President and General Manager

sort of reply. "Happy pine cones," I said.

My wife elbowed me. "It's a TV show," she hissed.

"It is," I announced with scholarly calm, "a pine. The bull pine. Known to my merit-badge days as *pinus ponderosa*."

"What a beautiful rug!" she shrieked at my friend and jollied him forward in a way that let me know I had lost her again.

My fourth and final discovery to date is that my growing ignorance of the world can lead to dark passages even in conversations in which my wife has no part. I ran into a war buddy in front of Michael's Pub and by the time we were two drinks into the premises he showed me a wallet identification card that cited him as an agent of United Nations Combined Law Enforcement, or something of the sort. Had he become a cloak-and-dagger man? The card looked vaguely impressive though it did not include a photo of him.

"What is it?" I said.

"Uncle," he said. "The man from uncle."

"Does auntie approve?" I said at more than usual random.

"The show," he said. Then his tone changed to the flat despair of the joker forced to explain. "It's a gag. Advertising promotion."

"Oh," I said, back on the conversational track.

"On TV," he said.

"Have a drink," I said.

"You do watch TV?" he said.

"Chucked the set out," I said. "Have a drink." I was beginning to sound like *The Sun Also Rises*.

"Well, what *for*?" he said.

"The road," I said.

"I mean TV!"

"I mean a drink," I said.

"Oh," he said. "Yeah, a drink."

"This conversation brought to you courtesy of Nick Adams," I said. "Have you seen Lady Brett lately? No, not Nick Adams. I mean Jake Barnes. Nick Adams is in *In Our Time*."

"Nick Adams!" he cried, triumphant at last. "The rebel!"

"It was a difficult generation," I said. "Both lost and rebellious."

"So you do watch TV you sly dog!" he said leering past his third drink.

"I thought we were on Hemingway," I said.

"I haven't caught that one," he said. "CBS?"

It was not—as with my airlines hostess—a successful conversation. At times I wonder if I shall ever hear good talk again. Still, I have something in my favor: these days in my house there are sometimes periods of silence. And who knows what heavenly dialogues a man may yet imagine given enough silences to start from? —JOHN CIARDI.

A Unique Gift for *Her*

INGENIOUS 14K Gold

HOOP EARRINGS

These dainty hoops of 14K Gold are the new look in earrings. Although they have a screw back, the cleverly designed hoop gives pretty ears that fashionable pierced-earring effect. Only $22.50

Mail orders shipped promptly, fully insured at our expense.

Elegantly gift boxed • Satisfaction guaranteed

If Diners' Club or American Express charge, give number and signature

Write Dept. SR-12-4

merrin 530 MADISON AVE. (CORNER 54th) NEW YORK 22, N. Y. PLaza 3-8688

BUY U.S. SAVINGS BONDS

WFF'N PROOF

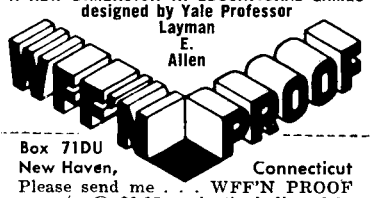
The GAME for THINKERS

Can you solve this problem?

1. There are three numbered statements in this box.
2. Two of these numbered statements are not true.
3. The average increase in I.Q. scores of those who learn to play WFF 'N PROOF is more than 20 points.

Is statement No. 3 true?

A NEW DIMENSION IN EDUCATIONAL GAMES designed by Yale Professor Layman E. Allen



Box 71DU New Haven, Connecticut

Please send me . . . WFF'N PROOF game/s @ $6.25 each (including $.25 for postage and handling). I enclose $..... and understand that if I am not completely satisfied, I can return the kit in 10 days for a full refund of the purchase price.

Name .....

Address .....

City ..... State ..... Zip .....

Refund and return privileges guaranteed!

Dealer Inquiries Invited

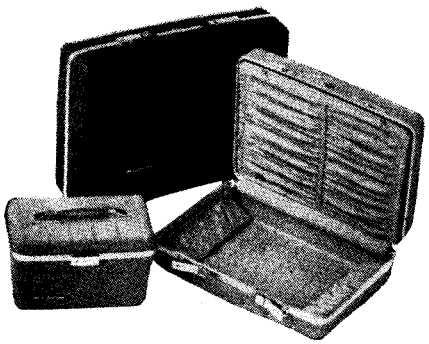
WFF'N PROOF

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

STARFLITE LUGGAGE...LIGHTWEIGHT CHAMPION OF THE WORLD!

More so than ever, in fact, because now Starflite has added a new, beautiful lining woven with lush, soft, wonderful Polymite – bonded to the case. Makes all other linings old fashioned! (Pockets easily removable to permit a good sudsing, inside and out, to keep your Starflite cases spotless and sweet-smelling.)

The cases are molded from scuff-, scratch-, dent-, bruise-resistant Polymite. Polished chromed hardware is designed to take a beating and come back gleaming, round after round of travel. Contemporary modern, in decorator colors for women: Charcoal, Chestnut, Blue, Avocado Green, White, Red and for men: Charcoal and Chestnut.



Starflite®
MOLDED LUGGAGE

FOR PEOPLE WHO TRAVEL...and expect to again and again!

Starflite Luggage, in six colors styled for men and women, is priced from only $12.95 to $34.95. On sale at: Macy's, New York and branches; Bambergers, New Jersey; Broadway Department Store, Los Angeles; Marshall Field & Co., Chicago; Gimbel's, Milwaukee; Hecht Co., Washington, D.C. Store nearest you? Write The Sardis Luggage Co., Dept. SR-1265, Sardis, Mississippi 38666.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

SR Recommends

BOOKS

Nonfiction

DESPOILERS OF DEMOCRACY, Clark R. Mollenhoff. Doubleday, $5.95 (*SR,* Nov. 20)—Demonstrates, through actual cases (arbitrary awards of defense contracts, abuses of foreign aid, the Billie Sol Estes scandal, etc.), how political corruption is always with us.

TENTACLES OF POWER: THE STORY OF JIMMY HOFFA, Clark R. Mollenhoff. World, $6.50 (*SR,* Nov. 13)—A Pulitzer Prize-winner for labor reporting describes the full brutality of a "hoodlum empire."

HOFFA AND THE TEAMSTERS: A STUDY OF UNION POWER, Ralph and Estelle Dinerstein James. Van Nostrand, $6.95 (*SR,* Nov. 13)—A professor and his wife trace the growth of the labor leader's power and provide a behind-the-scenes look gained while they traveled with him.

THE LOST REVOLUTION, Robert Shaplen. Harper & Row, $6.95 (*SR,* Nov. 27)—A scrutiny of Vietnam's past twenty years, which concludes that American policy there should be more sensitive to revolution and less concerned with adjustment and accommodation.

THE UNFINISHED EXPERIMENT: DEMOCRACY IN THE DOMINICAN REPUBLIC, Juan Bosch. Praeger, $5.95. **DOMINICAN DIARY,** Tad Szulc. Delacorte, $6. **SANTO DOMINGO: REVOLT OF THE DAMNED,** Dan Kurzman. Putnam, $5.95 (*SR,* Nov. 27)—All agree that U.S. intervention in the recent revolution "frustrated the will of the majority"

KENNEDY, Theodore C. Sorensen. Harper & Row, $10 (*SR,* Oct. 9)—A solid, honest account of a President who sought new solutions to problems, and ways of living with those that could not be resolved.

BREAK-UP: THE CORE OF MODERN ART, Katharine Kuh. New York Graphic Society, $7.95 (*SR,* Nov. 27)—Always accompanied by visual evidence, the text postulates that the break-up has not been only destructive, but has served to cause us to examine more fully certain aspects of life that we are apt to neglect.

THE BEDSIDE PHOENIX NEST, edited by Martin Levin. Ives Washburn, $6.50—Best bits from the *Saturday Review* column for over the past five years arranged in twenty-one chapters to provide pleasant reading with your nightcap for as many nights.

THE UNLOVED GERMANS, Hermann Eich. Stein & Day, $6.95 (*SR,* Nov. 13)—This clever apologia, a best-seller in Germany, is recommended therapy for those who believe the Federal Republic should have more voice in atomic strategy.

GERMANY: YESTERDAY AND TOMORROW, Peter H. Merkl. Oxford University Press, $7.50 (*SR,* Nov. 13)—A better defense by an American political scientist, who is concerned with Germany's "undigested guilt," but holds that the country is now on firmer foundations.

RUSSIA AND GERMANY: A CENTURY OF CONFLICT, Walter Laqueur. Little, Brown, $6.75 (*SR,* Nov. 13)—The Breslau-born editor and professor, now based in London, traces the mutual misunderstandings displayed by Europe's leading countries and asserts that more than walls will have to be dismantled before a fresh start can be made.

CANADA: THE UNEASY NEIGHBOR, Gerald Clark. McKay, $6.50 (*SR,* Nov. 13)—A Canadian journalist who has spent most of his time abroad presents a well-documented case history of his countrymen's lack of self-identification.

BERNARD SHAW: COLLECTED LETTERS 1874-1897, edited by Dan H. Laurence. Dodd, Mead, $12.50 (*SR,* Nov. 13)—Reflects the ambition, the honesty, and the wit of the playwright as a young man.

EDMUND WILSON: A STUDY OF LITERARY VOCATION IN OUR TIME, Sherman Paul. University of Illinois Press, $5.75. (*SR,* Nov. 20)—This careful assessment of Wilson as a writer reveals a man disillusioned in his search for a better society but still making whatever affirmations he can.

SUKARNO: AN AUTOBIOGRAPHY, As told to Cindy Adams. Bobbs-Merrill, $6. (*SR,* Nov. 20)—In his candid self-portrait the Indonesian dictator makes more understandable the attempted coup in Djakarta the night of September 30 and its aftermath.

RUSSIA AND HISTORY'S TURNING POINT. Alexander Kerensky. Duell, Sloan & Pearce, $8.95 (*SR,* Nov. 20)—A fascinating memoir but one that fails in what is all too plainly its primary purpose: to absolve the author of blame for the overthrow of his Provisional Government by the Bolsheviks in 1917.

CONFESSIONS OF A EUROPEAN INTELLECTUAL, Franz Schoenberner. Collier (Paperback), $2.95 (*SR,* Nov 20)—The noted author, critic, and former editor of *Simplicissimus* sets down his recollections of Germany from the eve of World War I to the maniacal events of 1933.

THE AUTOBIOGRAPHY OF MALCOLM X, written with the assistance of Alex Haley. Grove, $7.50 (*SR,* Nov. 20)—This brilliant Negro's personal story (recreated from tape-recorded interviews) pictures, with fearful clarity, the agony of an entire people in their search for identity.

Fiction

GOING TO MEET THE MAN, James Baldwin. Dial, $4.95 (*SR,* Nov. 6)—Proves that first-rate fiction can bring the problems of the Negro home to the white man better than even the best essays.

THE SAVAGE STATE, Georges Conchon; tr. from the French by Peter Fryer. Holt, Rinehart & Winston, $4.50 (*SR,* Nov. 20)—The psychological depths of race feeling are plumbed dramatically and honestly in the story of a liberal who discovers his former wife is having an affair with a Minister of an African republic.

OF THE FARM, John Updike. Knopf, $3.95. (*SR,* Nov. 13)—A man, his second wife, and her eleven-year-old son spend a weekend with the man's widowed mother on a farm. Not much happens. But they talk, and their talk reveals a fascinating web of contradictory relationships.

THE JOB HUNTER. Allen R. Dodd. McGraw-Hill, $4.95 (*SR,* Nov. 13)—If you've ever been out of a job this will raise unfond memories. If you haven't, perhaps a look at the picture would be salutary.

THEATER

THE ROYAL HUNT OF THE SUN (*SR,* Nov. 13)—By far the season's most thrilling, most imaginative, and most beautiful event. Also . . .

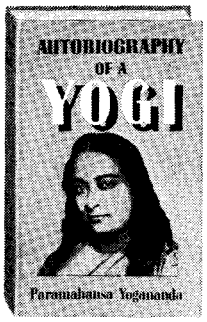
THE DECLINE AND FALL OF THE ENTIRE WORLD AS SEEN THROUGH THE EYES OF COLE PORTER, REVISITED, THE SUBJECT WAS ROSES, HALF A SIXPENCE, GOLDEN BOY, THE ODD COUPLE, FIDDLER ON THE ROOF, and **LUV.**

MOVIES

JULIET OF THE SPIRITS (*SR,* Nov. 20)—The role of a woman facing abandonment by her husband is touchingly portrayed by Giuletta Masina, but it's the phantasmagoric spirits she calls up who give the film poetic depth.

KING RAT (*SR,* Nov. 6)—The harrowing and sometimes gruesomely funny story of life in

ATTAINING PEACE OF MIND



If the stresses of living are causing you mental anguish, *Autobiography of a Yogi* by Paramahansa Yogananda can bring you inner calm and sublime spiritual comfort, as it has for hundreds of thousands of readers all over the world.

The late Paramahansa Yogananda was a great Master-Teacher of India, a friend of Mahatma Gandhi, Rabindranath Tagore, and spiritual leaders of many faiths. He lived in America for 30 years to instruct Westerners in the practical applications of yoga in conquering all material obstacles by soul strength . . . in attaining communion with God and thus eliminating fear and worry.

In this, his extraordinary life story, he tells his own spiritual experiences and shows how you, too, can attain inspiration and peace of mind . . . solve all the complex problems of your life. "Grateful to you for granting me some insight into this fascinating world."

—Thomas Mann, Nobel Prizeman

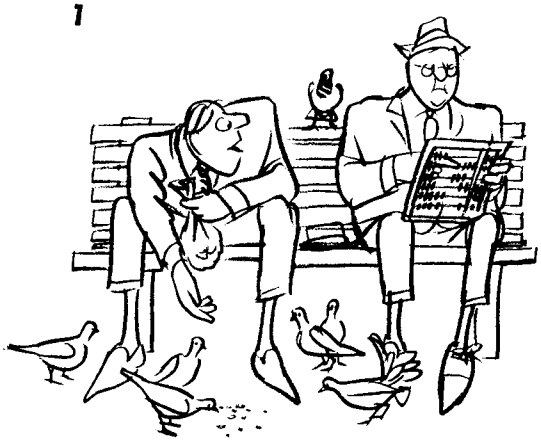
Translated into 14 languages. 514 pp., $4.00

***Autobiography of a Yogi* is available at most book stores.**

SELF-REALIZATION FELLOWSHIP, *Publishers*, Los Angeles, Calif.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

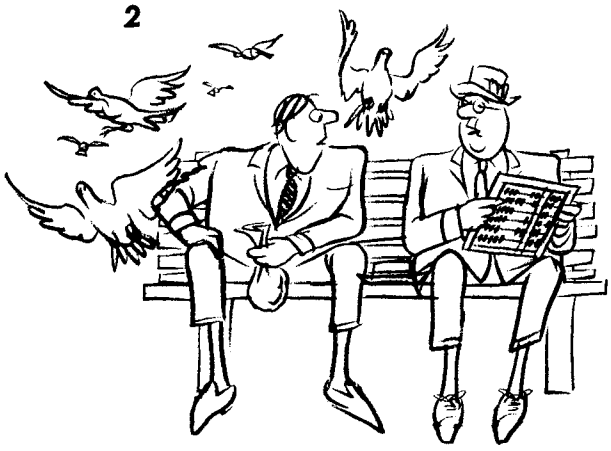
1



Aren't you a little old for that?

Ah So recommended it.

2



Pardon me?

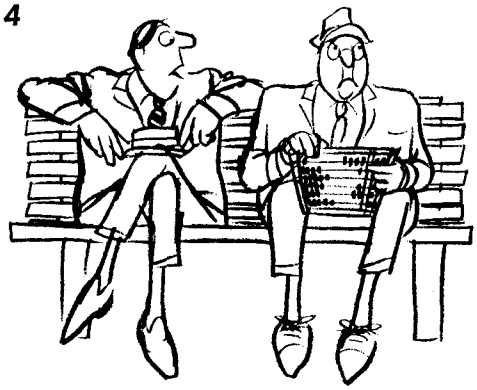
Ah So, my neighbor.

3

An abacus?

To figure out how long my money will last now that I've stopped working.

4



I thought you were loaded.

According to my calculations, I'll run out of dough long before I run out of gas.

5

I don't believe it.

You can't argue with an abacus.

6

Then why not consider an annuity from Equitable. That way, you'll never run out of money. Because an Equitable annuity guarantees you a regular monthly income as long as you live.

Ah! So?

Look ahead with Living Insurance

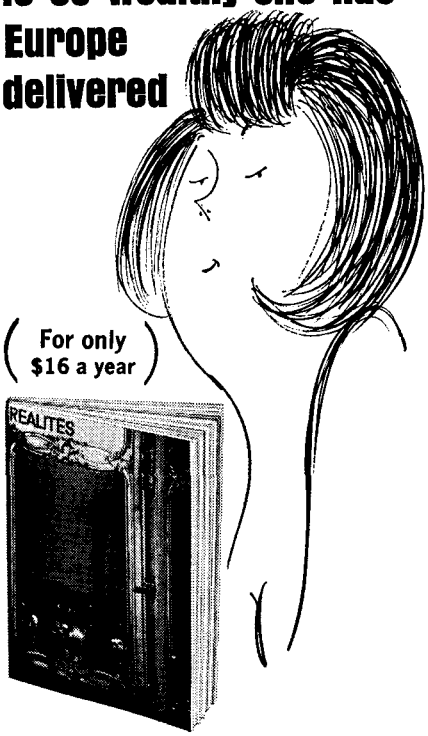
The EQUITABLE Life Assurance Society of the United States

Home Office: 1285 Avenue of the Americas, New York, N. Y. 10019

© Equitable 1965

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Mrs. Emerson Collins is so wealthy she has Europe delivered



For only $16 a year

She trudges the sun-drenched fields of Arles with Van Gogh. Learns why scientists are "deserting" the Continent. Flashes down the blinding white slopes at Innsbruck. Shares the culinary secrets of a Comtesse. All in Réalités.

Réalités not only travels the world but probes into the minds of peoples everywhere. Philosophy, art, politics, religion, fashion—every exciting international topic.

The dramatic photographs and art reproductions in Réalités have caused critics to call this "the most beautiful magazine in the world."

Reward yourself and your friends with this moving and intimate look at all of mankind today.

Mailed from Paris every month—Réalités.

The magazine that makes you more interesting **REALITES**

REALITES in America Dept. 74
301 Madison Ave., New York, N.Y. 10017

Please enter a
☐ one year (12 issues) at $16 (instead of $20)
☐ two years (24 issues) at $29 instead of $40)
subscription to the
☐ English edition ☐ French edition
of Réalités and send to:

Name

Street

City State Zip

☐ Above subscription is a Gift ☐ My own

If above subscription is a Gift, it is from:

Name

Street

City State Zip

Gift card to read "From "

a Japanese prison camp is skilfully directed and well acted by mainly British performers.

THE CINCINNATI KID (*SR*, Nov. 6)—Steve McQueen gives uncommon depth to the role of a hustler of the poker-playing circuits in New Orleans during the Thirties. Also . . .

ITALIANO BRAVA GENTE, THE LOVED ONE, THE IPCRESS FILE, THE KNACK, and **DARLING.**

POETRY CENTER

(Readings begin at 8:30 p.m.)

Sunday, December 5—Marguerite Young.
Monday, December 6—James Merrill and Richard Murphy.
Monday, December 13—Louise Bogan and J. V. Cunningham.

ART

Exhibitions

ITALIAN RENAISSANCE DRAWINGS FROM NEW YORK COLLECTIONS, Metropolitan Museum, New York. Superb old-master drawings, many from the Metropolitan, the Pierpont Morgan Library, and notable private collections, emphasize New York's extraordinary resources.

DURER AND HIS TIME, National Gallery of Art, Washington. Covering the period from about 1470 to 1530, with Dürer the focal figure, this exhibition of master drawings lent by the State Museums of Berlin includes such other luminaries as Schongauer, Holbein, and Baldung Grien. Closes December 12.

PAUL J. SACHS MEMORIAL EXHIBITION, Fogg Art Museum, Harvard University, Cambridge, Massachusetts. A third outstanding show honors the memory of Paul Sachs, who gave and bequeathed a magnificent collection of drawings to the Fogg. Particularly memorable are the French nineteenth-century drawings.

GEORGE INNESS, University of Texas Art Museum, Austin. A definitive retrospective exhibition of Inness, one of America's most distinguished nineteenth-century landscape painters, includes more than 150 works. Opens December 12.

ROOTS OF ABSTRACT ART IN AMERICA, 1910-30, National Collection of Fine Art, Smithsonian Institution, Washington. A survey of two decades of American art that greatly influenced present-day painting and sculpture.

PHOTOGRAPHY

Publications

FAMILY, by Margaret Mead and Ken Heyman. (Macmillan-Ridge Press, $10)—Spanning continents and cultures, a skilled pair of people-watchers demonstrate that "the task of each family is also the task of all humanity—to cherish the living, remember those who have gone before, and prepare for those who are not yet born."

THE WONDERS OF ITALY, photos by Edwin Smith, text and notes by Olive Cook (Viking, $25)—Perceptive camera-and-word reporting for today's travelers ably translates the past perfect into the historical present tense.

WASHINGTON: MAGNIFICENT CAPITAL, Photos by Fred J. Maroon, text by A. Robert Smith and Eric Sevareid (Doubleday, $14.95)—People, places, and politics of "the city of our age"—not always magnificent in detail but invariably interesting in the large.

Exhibitions

PHOTOGRAPHS BY RUSSELL LEE, 1934-64, the Smithsonian's Hall of Photography (Washington, D.C.)—A long-overdue retrospective of the distinguished documentarian (one of Roy Stryker's team for the Farm Security Administration) who transmuted a background of chemical engineering and fine arts into a notable camera career.

SR's Check List of the Week's New Books

Crime, Suspense

THE ANXIOUS CONSPIRATOR. By Michael Underwood. Doubleday. $3.50.

THE CHINESE VISITOR. By James Eastwood. Coward-McCann. $4.50.

FREDERIKA AND THE CONVICT. By L. M. Robertson. Doubleday. $3.50.

THE HARDBOILED DICK. Edited by Ron Goulart. Sherbourne. $4.95.

THE MEANDERING CORPSE. By Richard Prather. Trident. $3.95.

SNAKE WATER. By Alan Williams. Harper & Row. $4.95.

SPY: Twenty Years in the Secret Service. The Memoirs of Gordon Lonsdale. Hawthorn. $4.95.

Current Affairs

CUBA, HAITI AND THE DOMINICAN REPUBLIC. By John Edwin Fagg. Prentice-Hall. Hardbound, $4.95. Paperback, $1.95.

EUROPE'S FUTURE: The Grand Alternatives. By David P. Calleo. Horizon. $4.95.

THE INTEMPERATE PROFESSOR and Other Cultural Splenetics. By Russell Kirk. Louisiana State Univ. Press. $5.

MILESTONES ALONG THE MARCH: Twelve Historic Civil Rights Documents from World War II to Selma. Edited by Lynne Ianniello. Praeger. $3.95.

POVERTY AS A PUBLIC ISSUE. Edited with an introduction by Ben B. Seligman. Free Press. $5.95.

THE SECURITY OF SOUTHERN ASIA. By D. E. Kennedy. Praeger. $7.50.

SKY RANGERS: Satellite Tracking Around the World. By Eloise Engle and Kenneth Drummond. John Day. $4.95.

Literary Criticism

APPROACHES TO THE TWENTIETH CENTURY NOVEL. Edited by John Unterecker. Crowell. $4.95.

THE POETRY OF MICHELANGELO. By Robert J. Clements. New York Univ. Press. Hardbound, $10. Paperback, $3.95.

PREFACE TO POETRY. By Robert Hawkins. Basic Books. $4.95.

TO CRITICIZE THE CRITIC. By T. S. Eliot. Farrar, Straus & Giroux. $4.95.

(*Continued on page* 30)

A fine Christmas gift

THE ANCHOR BIBLE

The first volumes have been published and are now at all booksellers: *Genesis, Job, Jeremiah, Proverbs & Ecclesiastes, I & II Chronicles, Ezra & Nehemiah, The Epistles of James, Peter, and Jude.*

DOUBLEDAY

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

EVERYBODY BENEFITS

from the woman-power in America's Rural Electrics

One of the most valuable assets of the nation's rural electrification program is . . . *women* – like Mrs. Lucille A. Clema of Lincoln, Nebraska.

As general manager of the Nebraska Rural Electric Association, Mrs. Clema works for the 36 member systems, employing 700 people serving more than 100,000 consumers over nearly 60,000 miles of power line.

Mrs. Clema helps represent these consumer-owners at the Nebraska state legislature, puts out the monthly magazine, plans and conducts state-wide meetings, directs youth activities, and performs a hundred other large and small functions.

All over the country there are more than 6,000 women working for America's rural electrics with the same dedication and zeal. They're serving in every capacity, from managers to receptionists.

With their husbands and neighbors, they've helped build the rural electrification program, with the aid of Rural Electrification Administration loans. They've seen how the rural electrics have helped the farmer increase productivity, helped rural communities develop new industries, helped strengthen our national defense, helped the nation grow.

America's rural electrics are proud of Lucille Clema and her rural electric sisters across the nation. When such women bring their unique talents and energy to the many tasks that confront the rural electric systems and the communities they serve—everybody benefits.

20,000,000 people working together to serve their communities

AMERICA'S *Consumer-Owned* RURAL ELECTRIC SYSTEMS

For more information write National Rural Electric Cooperative Association, 2000 Florida Avenue, N.W., Washington, D.C. 20009

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Columbia Encyclopedia is an ideal Christmas present

In one volume
$49.50 at all bookstores

SHAW

BERNARD SHAW

Selections of His Wit and Wisdom

By Caroline Thomas Harnsberger

A collection of the priceless, the timeless, the humorous, the caustic, and the ironic utterances of one of the most remarkable literary men that ever lived. Here are the best lines and passages from all of his plays, prefaces, novels, essays and from many speeches and private letters. Altogether, this is a one-volume storehouse of the wit and wisdom of the bearded sage—a treat to dip into at random or to read page after page.

At your bookstore **$6.95**

Follett Publishing Company
CHICAGO • NEW YORK

Continued from page 28

Miscellany

ANTHOLOGY OF CHINESE LITERATURE: From Early Times to the Fourteenth Century. Compiled and edited by Cyril Birch and Donald Keene. Grove. $10.

THE BOOK OF SURPRISES. Edited by Rudolph Flesch. Harper & Row. $5.95.

THE CAPE FEAR. By Malcolm Ross. Holt, Rinehart & Winston. $7.

THE COMPLETE SECRETARY. By Patricia Flynn. Pitman. $4.95.

CREATURES AND CONTENTMENTS. By Barbara Webster. Norton. $4.95.

FRESHEST ADVICES: Early Provincial Newspapers in England. By R. M. WILLS. Ohio State Univ. Press. $10.

IAN FLEMING: The Spy Who Came in with the Gold. By Henry A. Zeiger. Duell, Sloan & Pearce. $3.95.

THE LIGHT TOUCH. By Charles Preston. Rand McNally. $2.95.

MENUS FOR ENTERTAINING. By James Beard. Delacorte. $8.50.

THE QUOTABLE KENNEDY. Edited by Alex J. Goldman. Citadel. $3.95.

STUDY OF FOLKLORE. By Alan Dundes. Prentice-Hall. $5.95.

Personal History

BERNARD SHAW: Selections of His Wit and Wisdom. By Caroline Harnsberger. Follett. $6.95.

JAMES THOMSON: Beyond "The City." By William David Schaefer. Univ. of California Press. $4.95.

JOURNEY TO OBSCURITY: The Life of Octave Thanet. By George McMichael. Univ. of Nebraska Press. $5.

MAN OF HONOR, MAN OF PEACE: The Life and Words of Adlai Stevenson. By the Editors of *Country Beautiful*. Putnam. $5.95.

Religion, Philosophy

THE CHRISTIAN AGNOSTIC. By Leslie D. Weatherhead. Abingdon. $4.75.

THE CONTINUING SEARCH FOR THE HISTORICAL JESUS. By Jacob Jervell. Augsburg. $3.

ETHICS FOR AN INDUSTRIAL AGE. By Victor Obenhaus. Harper & Row. $4.75.

THE FOUNDATIONS OF NEW TESTAMENT CHRISTOLOGY. By Reginald Fuller. Scribners. $5.95.

SEASONS OF CELEBRATION. By Thomas Merton. Farrar, Straus & Giroux. $4.95.

THE VIRTUE OF SELFISHNESS: A New Concept of Egoism. By Ayn Rand. New American Library. $4.50.

Theater, Dance

DANCERS, BUILDINGS AND PEOPLE IN THE STREETS. By Edwin Denby. Horizon. $5.95.

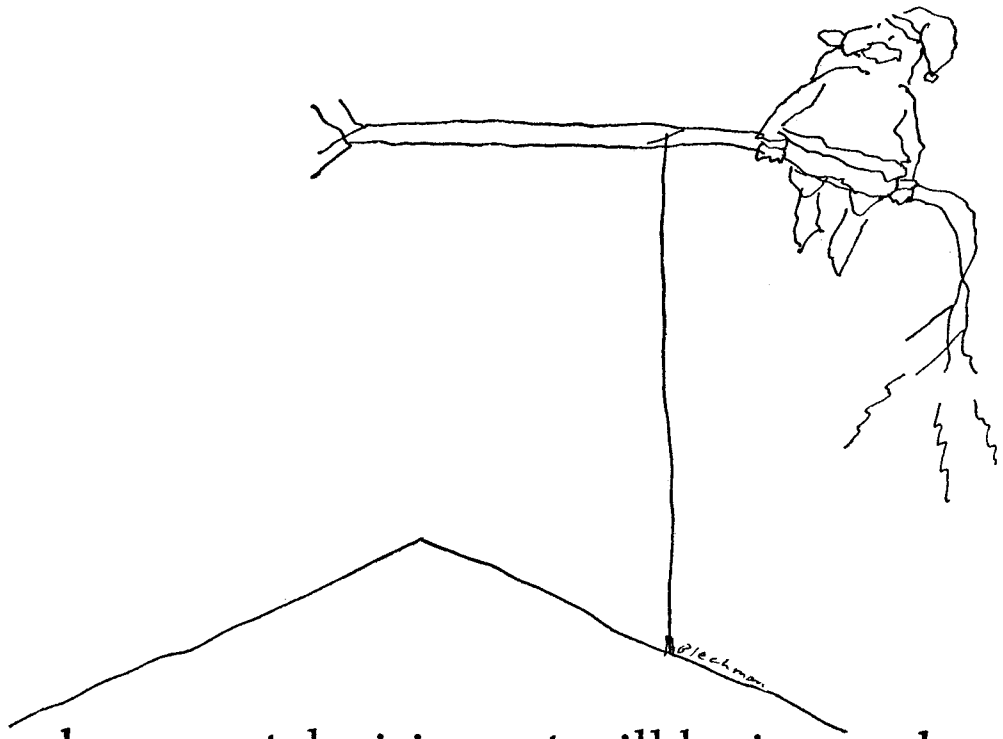
INADMISSIBLE EVIDENCE. By John Osborne. Grove. $3.95.

SAMUEL BECKETT: A Collection of Critical Essays. Edited by Martin Esslin. Prentice-Hall. Hardbound, $3.95. Paperback, $1.95.

THE STANISLAVSKY HERITAGE: Its Contribution to the Russian and American Theatre. New York Univ. Press. Hardbound, $10. Paperback, $3.95.

—Compiled by MIMI FRANKLIN.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



This December your television set will be jammed with holiday cheer.

In the belief that television can help enrich your holidays, we list below some of the special programs that will be spreading warmth, joy, merriment and inspiration throughout the Christmas season.

Discovery
The Horseless Carriage; The Jets at JFK; The Lively Beat of Liverpool; The World of Charles Dickens.
Sundays, December 5, 12, 19, 26 (11:30 AM-12 Noon)

Charlie Brown's Christmas
Musical documentary, with "Peanuts" comic strip characters, tells the message of Christmas.
Thursday, December 9 (7:30-8 PM)

Amahl and the Night Visitors
Gian-Carlo Menotti's Christmas opera.
Sunday, December 12 (6:30-7:30 PM)

In Search of Man
Documentary examines the mystery and diversity of *homo sapiens*.
Monday, December 13 (10-11 PM)

New York Philharmonic Young People's Concert
Leonard Bernstein conducts.
Tuesday, December 14 (7:30-8:30 PM)

I Never Saw Another Butterfly
A special honoring Chanukah, the Jewish Festival of Lights.
Sunday, December 19 (12:30-1 PM)

The Nutcracker
Tschaikowsky's ballet with Edward Villella, Melissa Hayden, Patricia McBride.
Tuesday, December 21 (7:30-8:30 PM)

Miss Goodall and the Wild Chimpanzees
National Geographic Society report of five-year study by Jane Goodall, zoologist.
Wednesday, December 22 (7:30-8:30 PM)

Michelangelo: The Last Giant
First of two specials, with the voices of Peter Ustinov and Jose Ferrer.
Wednesday, December 22 (9-10 PM)

Handel's "Messiah"
Selections feature dramatizations by the congregation of the First Baptist Church of Dallas.
Friday, December 24 (11:15 PM-12:30 AM)

"Tell It On the Mountain"
Poetry and folk songs about the birth of Christ, with Chad Mitchell, Judy Collins.
Friday, December 24 (11:30-12 Midnight)

Midnight Mass from St. Patrick's
Live pick-up from the New York cathedral.
Saturday, December 25 (12 Midnight-1 AM)

Blue and Gray Football Game
The 28th annual game, from Montgomery, Alabama.
Saturday, December 25 (4 PM to conclusion)

North-South Shrine Football Game
Top graduating gridders compete in the Orange Bowl, Miami, Florida.
Saturday, December 25 (4:30-7:30 PM)

New, Born Again!
The Bible story told in Negro spirituals with choreography by Valerie Bettis.
Sunday, December 26 (1-2 PM)

Projection '66
Forecast of upcoming developments in the New Year based on current trends.
Sunday, December 26 (6:30-7:30 PM)

Year End News Review
Correspondents return from the world's news centers for briefing and forecast.
Sunday, December 26 (10:15-11 PM)

East-West Shrine Football Game
The 41st annual game from San Francisco.
Friday, December 31 (4:30 PM to conclusion)

Regularly Scheduled Programs

Monday through Friday:
Today/ Captain Kangaroo/ Sunrise Semester

Tuesdays:
CBS Reports

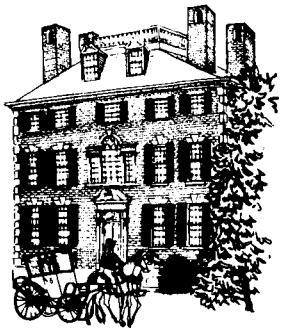
Saturdays:
Captain Kangaroo/ Sunrise Semester/ The First Look/ Exploring/ Wide World of Sports/ ABC Scope/ Sports in Action

Sundays:
Lamp Unto My Feet/ Look Up and Live/ Bullwinkle/ Camera Three/ Discovery/ Face the Nation/ Meet the Press/ Issues and Answers/ The Eternal Light/ Wild Kingdom/ College Bowl/ The Twentieth Century/ The Frank McGee Report/ Walt Disney

NOTE: Times (EST), programs, titles, and casts are subject to change. Please consult local listings.

Television Information Office
666 Fifth Avenue, New York, N.Y. 10019

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



Gifts to be opened more than once — and some houses to send them to.

In Washington books begin where the political columns end.

MORNING AND NOON: A Memoir Dean Acheson Illus. $6.00

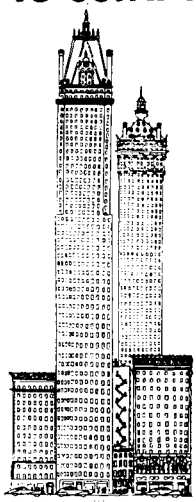
A THOUSAND DAYS: John F. Kennedy In The White House Arthur Schlesinger, Jr. $7.50 before publication, $9.00 after publication day

WITHOUT FEAR OR FAVOR: A Biography of Chief Justice Roger Brooke Taney Frontis. Walker Lewis $7.50

FREEDOM UNDER LINCOLN Dean Sprague $5.95

LINCOLN'S SCAPEGOAT GENERAL: A Life of Benjamin F. Butler, 1818-1893 Richard S. West, Jr. $7.50

THE RECKONING Anthony Eden $8.50



Here books are conversation pieces — splendid fuel for the next martini hour.

From the Daedalus Library:

THE WOMAN IN AMERICA Edited by Robert J. Lifton $6.00

SCIENCE AND CULTURE Edited by Gerald Holton $6.00

CONVERSATIONS WITH BERENSON Umberto Morra $5.95

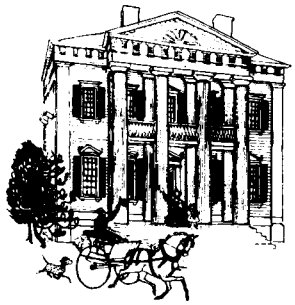
"I DO SO POLITELY": A Voice From the South Robert Canzoneri $4.00

NAPOLEON'S EIGHTY DAYS D. J. Goodspeed Illus. $4.95

ROGUE'S PROGRESS: The Autobiography of "Lord Chief Baron" Nicholson Edited by John L. Bradley Illus. $5.95

Books beget books in this house. The shelves are full, and as fast as friends borrow the latest, a wholly new pile has mysteriously mushroomed.

Their repeating guests are those who bring books as house presents.



AVALON Anya Seton $5.95

AVIGNON IN FLOWER Marzieh Gail Illus. $6.00

THE DOOR IN THE WALL Oliver La Farge $4.95

LOUIS XIV Vincent Cronin Illus. $6.95

SAM WARD: King of the Lobby Lately Thomas $6.95

TREE AND LEAF J. R. R. Tolkien $4.00

THE ELEANOR ROOSEVELT STORY Archibald MacLeish Illus. $5.00

FIFTY BEST AMERICAN SHORT STORIES, 1915-1965 Edited by Martha Foley

SPRING TIDES Samuel Eliot Morison Illus. $4.00

MY DEAR MR. CHURCHILL Walter Graebner Frontis. $4.00

THE VISITOR'S HISTORY OF BRITAIN Ronald Hamilton Illus. $4.50

WILD HERITAGE Sally Carrighar Illus. $5.95

The houses on this page are from HERE OF ALL PLACES by Osbert Lancaster. The Sentry Edition of this book is entitled A CARTOON HISTORY OF ARCHITECTURE ($1.95). In either form, the perfect gift for any house.

Houghton Mifflin Company, *Publishers*

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Saturday Review
December 4, 1965

WHAT I HAVE LEARNED—II

FIRST GLIMPSES OF A NEW WORLD

A Retrospective and Personal Summing-Up

By ROBERT M. HUTCHINS

I HAVE BEEN PLAGUED all my life by two obsessions, the search for standards and the search for community. The reason is that ever since a few weeks before my twenty-fourth birthday I have been an officer of corporations not for profit.

Let me explain. An administrator in any corporation has to be concerned about what is to be done. This means that he has to decide, and he has to do so in the light of some notion of what his corporation is for. This supplies his standard. The definition of a corporation for profit states its purpose. The definition of a corporation not for profit states only what its purpose is not. Hence an administrator of such a corporation who wants to achieve its purpose has to begin to think about what its purpose is.

For reasons that will appear, I came early in life to the conclusion that an educational corporation ought to be a community of some kind. This seemed to be necessary to achieve its purpose. Hence the search for standards led me to the search for community.

Profit is a matter of numbers of dollars. Everybody knows what a dollar is, and everybody agrees that it is a Good Thing. Its great charm is that it can be counted. It is definite. It is simple. Everybody understands and appreciates it. There is no argument about it.

The American does not love the dollar because he is "materialistic." He will spend or give away money with a light heart. The Marshall Plan is unexampled in the history of mankind.

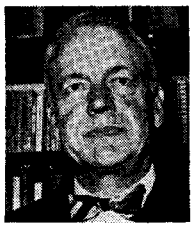
The American loves the dollar because he is philosophically timid, more so, I think, than any human being who ever lived. He is not at home with anything he cannot count, because he is not sure of any other measure. He cannot estimate or appraise quality. This leaves him with quantity.

About education we are totally ignorant, because all we can refer to are things that obviously do not matter. We talk of numbers of students, teachers, buildings, acres, Nobel Prize-winners, books, dropouts, or graduates. A college degree means four years and 120 semester-hours, plus physical education. Yet we know it can't be so. We know that educations and educational institutions differ in ways that can't be counted. But what are those ways? The most embarrassing question that can be raised in a university is, what are we trying to do?

The administrator of an educational institution is to be forgiven if he evades this question and announces that education is what goes on in educational institutions. He can then regard his own institution as given and try to make it prosper in ways comprehensible to his constituency. These ways are quantitative. University presidents raise money, even when their universities are not much in need of it, because they know they will be judged by their success in this dispiriting task, and by this alone.

When I became secretary of Yale in 1923 the thoughts of the administration were almost entirely absorbed in building vast quantities of pseudo- or semi-Gothic architecture with Sterling and Harkness money. Yale seemed bent on making itself an example of academic splendor of the most superficial kind.

When I moved over into the law school as dean, architecture was in hot pursuit. Mr. Sterling was a lawyer, and the Sterling trustees insisted on giving the law school a building. Three times in my administration the faculty besought the trustees not to do it. When this appeal was denied, we suggested that, if we had to have a building, we would like a very cheap one, built in the slums. This was, perhaps, the first urban redevelopment plan. My friend Milton C. Winternitz, dean of the medical school, and I proposed to build a center of professional education over in the horrible neighborhood in which the medical school had been erected. We wanted to get away from the Gothic and the "college life" that characterized Yale in that distant day. If theology, medicine, and law could make a uni-



—*Wide World.*
Robert M. Hutchins

The Author: Robert M. Hutchins, educator and citizen-at-large, writes here about his life and work in the second of *SR*'s series "What I Have Learned." Dr. Hutchins is an energetic practitioner and defender of the life of the mind. Born in Brooklyn in 1899, he studied at Yale, became dean of the Yale Law School at the age of twenty-nine, and the following year was named president of the University of Chicago, where during his twenty-two years he introduced, among other things, the celebrated Great Books program. In 1951 he became associate director of the Ford Foundation and in 1954 president of its Fund for the Republic. He now serves as president of the Center for the Study of Democratic Institutions in Santa Barbara, California, an institution that brings together leading contemporary thinkers to examine aspects of American life. Dr. Hutchins is the author of a number of books, among them *Education for Freedom*, *The Great Conversation*, and *Some Observations on American Education*.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

versity in the Middle Ages, perhaps they could do so again.

Our scheme foundered when we met with the faculty of the divinity school, and George Dahl, the professor of Hebrew, said he did not want his students to associate with our students because his students would lose their faith. We replied that if they were going to lose their faith, the sooner they did it the better. After all, they could not always escape lawyers and doctors. This argument was rejected, and the divinity school went in the opposite direction, out next to the astronomical observatory. The law school got a magnificent $5,000,000 Gothic building that set it back ten years.

YALE at that time was full of good men, but they were scattered and ineffective. Dean Winternitz and I wanted a professional center because we wanted some kind of intellectual community in which every member would be better because of the presence of the others. Yale had no university faculty. Each school operated on its own, subject to the approval of the president and the corporation. The law school had reached a stage at which it was imperative that it break out of the isolation in which all Yale professional schools then languished.

The law school was not yet a professional school; it was still more or less a trade school. The object was not to educate students to understand the law, but to train them to practice it. The success of the school was measured by the success of its graduates at the bar. Success was defined in terms of numbers of dollars and headlines.

We wanted to be academically respectable. We knew what everybody was beginning to learn in those days, that the only way to be academically respectable was to be "scientific." Since we knew almost nothing about science, we assumed that being scientific meant collecting "the facts" that would enable us to predict what the courts would do. We were, or wanted to be, among the first "value-free" social scientists. We had all been brought up on the big words, like freedom, truth, and justice. But since they could not be given scientific content or acquire content by scientific means, we knew they were just words. We thought philosophy, to say nothing of theology, was a thing of the past. I need not add that we knew little of either one.

It was true that Alfred North Whitehead had said that the object of education for a career was the mastery of the general principles underlying that career. But principles had no standing with us. We were going to be "realistic" as well as "scientific."

If we had been content to remain a trade school, we might have been content with our accomplishment. But we were haunted by the notion that a university law school had some responsibility to improve the law, not merely to teach what it was or was likely to become. We had to decide whether the courts were doing "right." Here we ran into the problem of standards.

At this juncture a simple-minded pragmatism came temporarily to our aid. It taught us that we could test the rules of law by asking whether or not they worked.

But we could not discover what worked. We could not explain in any defensible terms what it meant to work. If something worked out the way we thought it should, we were in favor of it. If it worked out the other way, we were against it. Since most of us were "liberal," we were in favor of those rules that seemed to tend in a "liberal" direction. We even said the others were "wrong."

But we would have been hard put to it to say why we were liberals. The best you could say for freedom and justice was that they were ideas; we were committed to facts.

So Max Radin, a great law teacher of the time, wrote, "Every one of us can remember the laughter of the class when the innocent freshman, after the discussion of a case, asks, 'But, Professor, is it just?'"

I dimly realized that though a trade school might be a community it was unlikely to be an intellectual community—what was there to think about?—and it could not be part of a larger community. Without a common language, a common education, and common goals, how could there be an intellectual community?

Yale at that date did not conform to the pattern of the modern American university. The prestige still clung to the college; research, graduate work, and professional education, which may all be summed up in the single word "specialization," had not yet taken over. It was clear, however, that the day of the dominance of specialization was dawning, even at Yale. The vulgar conception of science that we all entertained committed us to the pursuit and mastery of knowledge; we knew that this could be accomplished only by intensive investigation in narrower and narrower fields. This was clearly the way to the conquest of nature. We all knew that knowledge was power. It did not occur to many of us to ask how knowledge might be translated into wisdom, or even into understanding.

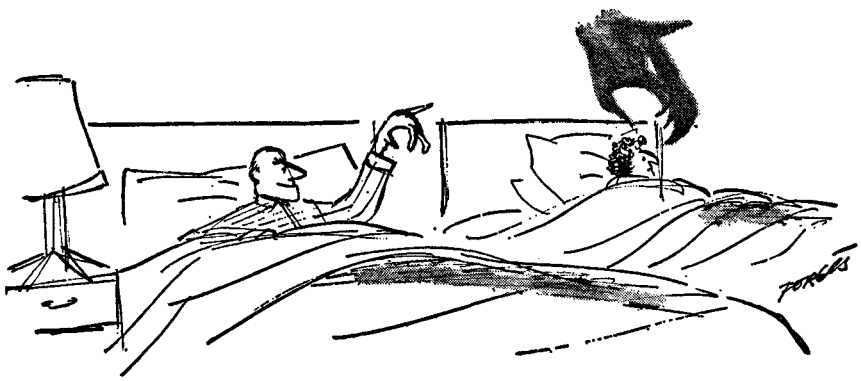
I went to Chicago in 1929, to a university of the modern type, where research and specialization had long held sway, and where in some quarters education was already looked upon as a nuisance. But the same questions of standards and community were raised, though in a different form. What was the purpose of the conglomeration called the University of Chicago, and how could unity within such diversity be achieved?

The reason even the most reluctant administrator finds it difficult to avoid such questions is that he has to try to make sense of his institution if only for the purpose of explaining it to others. To state the matter in its lowest terms, he cannot hope that in a pinch it will be supported merely because it exists. The administrator may want to think of himself as the man with the oil can and the monkey wrench, keeping the machinery going. It is a pleasing picture; he does not have to think, still less to have ideas. He finds the wheels in motion; he does not consider their direction, but only how the motion may be continued. The picture is pleasing, but it must dissolve in a crisis. Then somebody is sure to ask why these wheels should be moving this way, or at all.

But at first I devoted myself to tidying up the place in obvious ways, like abolishing the credit system and the requirement of attendance at classes and getting rid of one of the two university medical schools on the self-evident ground that one medical school was more than enough for any single university.

Then came the crisis.

The Great Depression conferred marked benefits upon the university, for it forced a reconsideration of the whole enterprise. The first thing I had to contend with was the demand that I cut everything 25 per cent. This made



PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

no sense to me. I thought what was important should be supported and what was trivial should be dropped.

In this way I trapped myself into thinking. What was important, and what was trivial? I could hope to find out only by thinking about the purpose of the university.

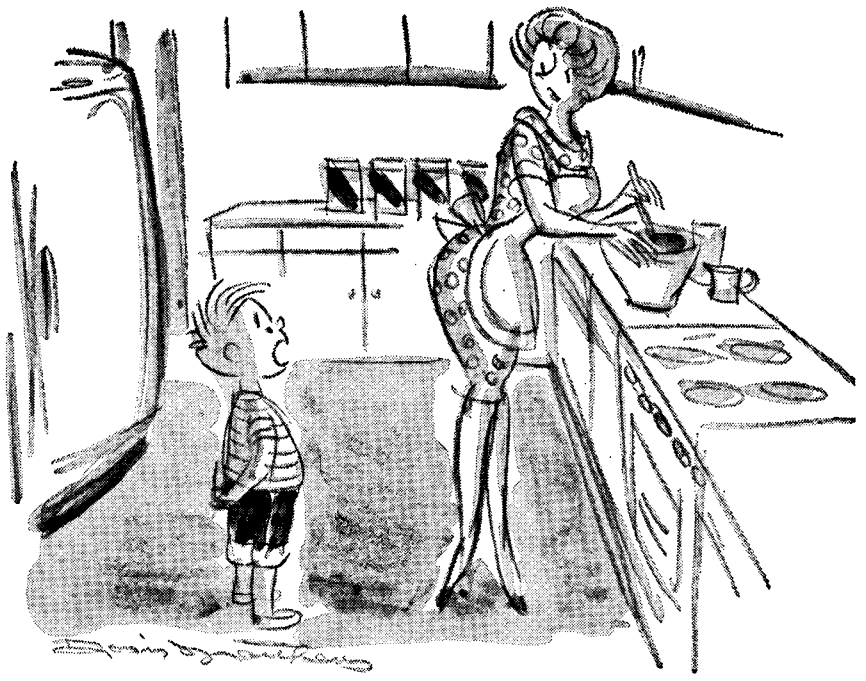
My prejudices could get me nowhere. The president of the University of Chicago in those days had no power. By statute the faculty controlled the curriculum, and the trustees controlled everything else. The president, if he wanted to do anything, had to persuade one or the other or both.

What did I want to persuade them to do? I gradually came to believe that I should try to persuade them to make the University of Chicago an intellectual community.

This would require the elimination of people who could not or would not think, of courses that did not require thought, of activities that interfered with the common intellectual life or that made no contribution to it. After this work of demolition, it was necessary to construct the community, and this was begun by involving faculty, students, and trustees in a continuing discussion of the purposes of education, the aims of the university, and the nature of the good life and the good society. This discussion went on for twenty years, and the curriculum and organization of the university were formed and reformed under its influence. The university became an intellectual community, or more like one, by this process. It made little difference what the forms were that were decided upon at any given time. What counted was that the university gained its unity and its vitality from a perpetual argument that touched the lives of every one of its members.

Meanwhile, Mortimer Adler had taken my education in hand. We had been associated for several years when he was at Columbia and I was at Yale in trying to make sense of a subject in which I had come to specialize, the law of evidence. This is a fascinating maze of quips and cranks and wanton wiles developed by very clever lawyers over the years for getting at the truth in jury trials. Its central issue is: What does a jury believe, and why? The answer, of course, is: Nobody knows, and there is no way to find out.

Nevertheless, in the interest of a "fair trial," whatever that is, some persons must be prevented from testifying, some persons may decline to testify, and some testimony must be excluded. For example, the hearsay rule proceeds on the assumption that the jury should not hear the words of a person not under oath and not subject to cross-examination. The thirteen exceptions to the rule indicate circumstances in which, as in the dying declaration of the victim in a murder case, the occasion is thought to be as solemn a guarantee of veracity as the oath and cross-examination.



"I'm going to be a computer when I grow up."

The law of evidence makes an admirable trade-school subject. You teach the boys the rules and how to manipulate them. My examination questions showed what I was about: in a certain kind of case, how would you get certain testimony in, and how would you keep it out? No issue of principle, of right or wrong, of justice or injustice was raised. You can hardly get more trade-school than that. I can only hope that my students rapidly forgot what they learned from me. The legislatures have repealed and the courts overruled most of what I knew. Even in the law, "the facts" have a high rate of obsolescence.

When some sense of responsibility dawned on me, when it occurred to me that the students ought to understand the law of evidence and not simply memorize and manipulate it, I had no resources with which to effect the change. The law of evidence seemed to be based on assumptions about human behavior and on a rough-and-ready logic. I had never studied either psychology or logic.

Mortimer Adler was a philosopher who had taken his degree in psychology. He was interested in what interested me, the problem of proof. It occurred to us that we might together find some way of making sense of the law of evidence.

During this effort Mr. Adler disclosed to me that he had been principally educated by studying and teaching in John Erskine's course in great books at Columbia. Since I had read only a few of these books, I wondered whether they might offer clues to the standards I was seeking. I was an easy mark for Mr. Adler when he represented to me that I was uneducated, that I was reading nothing but the telephone book, and that I had better join him in teaching John Erskine's course at Chicago.

THESE classroom discussions went on for twenty years. We conducted them at every level and in almost every part of the university. We argued about great books with students in the university high school, the college, the graduate school, the law school, and the adult education division.

From these two parallel experiences I began to get some idea of what I came to call the Civilization of the Dialogue, a phrase I am sure I stole someplace. I read in a book by a British scholar that has just come out, *The Experience of Higher Education*, that "The study of higher education is perplexed by two unanswerable questions: what is it for? and how do we know when it has succeeded?" I do not concede that the questions are unanswerable. I would say that the object of all education is to prepare all students to participate in the Civilization of the Dialogue and that the particular object of the university is to exemplify the dialogue and carry it further. A university that succeeds in doing this is a success, no matter what else it fails to do; a university that fails in this is a failure, no matter what else it succeeds in doing.

I have to admit that a successful university in my terms may now be impossible. It may be that the tasks of

(*Continued on page* 93)

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Saturday Review

Editor: NORMAN COUSINS
Publisher: J. R. COMINSKY
Associate Editors: HARRISON SMITH, IRVING KOLODIN, HORACE SUTTON

Associate Publisher
W. D. PATTERSON

Managing Editor
RICHARD L. TOBIN

Science Editor
JOHN LEAR

Poetry Editor
JOHN CIARDI

Education Editor
PAUL WOODRING

Production Manager
PEARL S. SULLIVAN

Book Review Editor
ROCHELLE GIRSON

General Editor
HALLOWELL BOWSER

Feature Editor
JAMES F. FIXX

Editors-at-Large
CLEVELAND AMORY
HARRISON BROWN
JOHN MASON BROWN
FRANK G. JENNINGS
JOSEPH WOOD KRUTCH
T. S. MATTHEWS
WALTER MILLIS
ELMO ROPER
JOHN STEINBECK

Contributing Editors
HOLLIS ALPERT
ALICE DALGLIESH
HENRY HEWES
GRANVILLE HICKS
ARTHUR KNIGHT
KATHARINE KUH
MARTIN LEVIN
ROBERT LEWIS SHAYON
MARGARET R. WEISS
JOHN T. WINTERICH

Journalism's Mounting Storms

DEAN EDWARD W. BARRETT of the Pulitzer school at Columbia made a speech recently before the Association for Education in Journalism at Syracuse in which he suggested that the profession or business or whatever journalism can be called is in the midst of mounting storms and may be approaching the climax of a rather violent period of change. The trend toward monopoly newspapers, increasing frequency of strikes in the newspaper business, encroachment of TV and radio into what was once print monopoly in news, the death struggle between the academic communicators and those who believe in teaching pragmatic journalism —these factors whirl about in a vortex unparalleled since the days of John Peter Zenger.

The Columbia journalism school, run at the graduate level, recently studied copies of some 700 American newspapers and also sampled many broadcast news programs. Its faculty came to the conclusion that the general level of journalism in this country represents steady improvement over recent decades. Dean Barrett said at Syracuse that, in general, American journalism is as good as any in the world. Nevertheless, partly because of the trend toward the monopoly newspaper, the Columbia survey concludes that too many prosperous, but clearly inferior, news media still exist. Dean Barrett pointed to a pair of medium-sized newspapers that returned a net profit of $2,600,000 last year, yet pay more than $10,000 a year to only two individuals on the entire editorial staff. Equally important was Dean Barrett's finding that the editorial staffs of these papers have no respect for the editorial integrity of the management.

That the climax in the trend toward monopoly newspapers is approaching is perfectly apparent to anyone involved, as many have been in New York, in a rash of newspaper stoppages in recent years. Every journalist knows that a newspaper can now be fully automated from reporter's typewriter to suburban newsstand, and in the recent New York strikes this awareness of the potential of automation has been both a goad toward and a barrier against settlement. That a metropolitan newspaper in a highly competitive field is in a desperate situation no one can deny. But it is equally true that when newspaper monopoly is reached in a city the publisher's responsibility rises proportionately, or should.

Then there is the encroachment of TV and radio into the once proud and exclusive domain of the newspaper business. The "extra" is as obsolete as the village blacksmith, for first radio then television have taken the cream off the top of what once was the private property of the newspaperman. And while TV newscasting, particularly the documentary and special-events coverage, has increased the sum total of knowledge and awareness in this country far beyond the current-events level a generation ago, one cannot but feel that to the networks news is just one vaudeville act in a whole pattern of entertainment and that the newspaper and news magazine still have vital roles to fill as communicators in a complicated society. The Columbia survey uncovered a major broadcasting station with profits in excess of $2,000,000 that recently cut down on its already minimal quota of news and whose "newsroom" consists of a press-service news ticker and an untrained announcing staff.

Behind these front lines can be seen the smoke of the flaming rear-guard engagement being fought between those who consider the teaching of American journalism to be primarily a study of academic communication and those who believe that news reporting, makeup, typography, broadcast techniques, magazine production, research methods, and other pragmatic forms are fundamental to the student's curriculum. More and more the professor of journalism is required to earn some sort of doctorate rather than show competence in journalism itself. Fewer and fewer schools of journalism stick to the pragmatic curricula common in former years. Dean Barrett told the AEJ: "It is high time for the institutions engaged in doing a serious job in journalism education to get off the defensive, to be more outspoken, to do more pioneering within the profession, and to assume more leadership within the academic community." For our own part, we have felt strongly for some time that the teaching of technical journalism to undergraduates is, by and large, a fruitless pursuit, susceptible to those seeking easy courses, and that the more sociology, history, economics, and political science an undergraduate absorbs the better journalist he or she will be in any field, print or electronic. We feel that viability in journalism education lies for the most part at the graduate level, where an intensive year, such as the Pulitzer school's, in an exciting metropolitan area, has measurable value. The star news graduates of the Columbia firmament tend to second this thesis.

That the journalistic storm is approaching a crescendo cannot be denied by anyone with the slightest proximity to the business. Small-city weeklies and dailies, especially suburban papers, are thriving as never before; traditional metropolitan giants continue to crash in the forest as economic and geographic pressures overwhelm them. Broadcasting widens the total news audience, yet broadcasting alone cannot seem to satisfy the enormous thirst for information. We agree, then, with Dean Barrett when he doubts if there is any profession in existence today with greater need for the broadly educated generalist than American journalism. And we concur wholeheartedly in the thesis that, as a result of the mounting storms of change, unparalleled in U.S. history, American journalism has immensely improved in our lifetime and that magnificent opportunities lie ahead in what will be one of the most exciting lives open to men and women in a free society. —R.L.T.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

LETTERS TO THE EDITOR

Warning Lights

IN LESS THAN FIFTY YEARS of existence the Northeast electric power system has broken down. No one seems to have known it could happen, not even the men directly responsible for its operation. No one foresaw it and no one could have stopped it. But perhaps the breakdown we witnessed will have at least one benevolent result. Perhaps the drama of that night can help us understand how urgent it is that we change our nineteenth-century political and social attitudes to meet the realities of this twentieth-century technological world—before it is too late.

We are now in the twentieth year of the atomic age. Politicians, military men, and scientists tell us that our highly complex war-making system is so full of safeguards that world-wide destruction could not be brought about through error. And, of course, in Russia there are those who must talk in the same way. Let all of us soberly ponder this week's event and realize the inevitability of the error, given enough time. Afterward, civilization will not be turned on again as easily or as quickly as were the lights on that Tuesday night.

LEWIS LUBAR.

Brookline, Mass.

The Stay-at-Home

JOSEPH WOOD KRUTCH'S DIATRIBE against space exploration ["Why I Am Not Going to the Moon," *SR*, Nov. 20] makes me ask a couple of questions.

Does he seriously think that with the great golden globe of the moon hanging up there and a knowledge of how to reach it, anyone is going to keep man from doing exactly that? And doesn't he realize that he is not only a part of his community, his country, and his world but also of his solar system, his galaxy, and his universe?

I greatly admire Mr. Krutch, but this article made me very sad. It sounded so old and tired.

CHARLOTTE MALSBARY.

Charlottesville, Va.

View from India

IN A CAREFUL PERUSAL of William D. Patterson's "A View from India" [*SR*, Oct. 30] I find no indication that it presents even a reasonably balanced account of what is happening. Every statement on what Pakistan intended or did, every account of the military situation, even the evaluation of American foreign policy, is seen through Indian eyes. . . .

A truly fair presentation would require a similar article by a person who was as sympathetic to Pakistan, in order to let your readers judge for themselves which is the stronger case. Failing this, I believe it is mandatory to point out that only one side of the argument is presented here, and that the motives, actions, and attitudes ascribed to Pakistan are secondhand from Indian sources, which is comparable to quoting *Pravda* as a source of accurate information on U.S. actions.

MARGARET R. LANE, M.D.

Honolulu, Hawaii

EDITOR'S NOTE: *Attention is called to Arthur Bernon Tourtellot's article "Kashmir: Dilemma of a People Adrift" (SR, Mar. 6), which reported on Pakistan's side of the argument. Moreover, that part of Mr. Patterson's article that described Pakistan's views was verified by the Pakistan Mission to the United Nations in New York, which told SR it was entirely accurate. Finally, the title—"A View from India"—was intended to suggest that the report was just that.*

"Let's argue—pick a subject."

Appalachia on the Move

JACK E. WELLER'S ARTICLE "Is There a Future for Yesterday's People?" [*SR*, Oct. 16] is interesting, but to one who has known them about three times as long as Mr. Weller there is no question about whether there is a future for them. The only question is: Are they to be helped to make their own future or will a bureaucratic attempt be made to remold them to the mental and cultural form of all other Americans . . .?

I hope with Mr. Weller that we have the sense to work and to be patient, and that in the process of uplifting the mountain people materially we will not let them lose all of their distinctive qualities. . . .

SYDNEY CLARK HEINDEL.

Cornelia, Ga.

Unkind Critic

CLEVELAND AMORY, who excuses his cruelty and unfairness to fellow humans in the interests of his campaign against cruelty to animals, selected me as his target in the September 4 issue of *SR*. He also, there and elsewhere, had the bad taste, for which he is celebrated, to indict the millions of men in other countries which he intimates lack virility.

I doubt Mr. Amory's qualifications to judge virility. In reply to his attack on my TV special, *Bullfight*, I rest on the otherwise unanimous critical applause.

Mr. Amory, whom I respect only for his unsurpassed twenty-four-hour-a-day publicity campaign in his own behalf, ridiculed my Spanish accent by quoting me as saying "ze great art and ze great tradition." When did he ever hear a Spanish-speaking person using "ze"?

CARLOS MONTALBAN.

New York, N.Y.

Behind the Walls

I WOULD LIKE TO thank many of your thoughtful readers who took time to write to me following publication of my article, "Writing the Hard Way" [*SR*, Sept. 11]. Their words of encouragement and, in several instances, offers of assistance in helping me research subjects which cannot be studied in our prison library were sincerely appreciated.

It might interest you to know that here at the California Institution for Men we have a small writer's workshop composed of some fifteen neophyte writers who are seriously interested in learning the craft. Copies of *SR* are thoroughly reviewed in our weekly meetings.

My sincere thanks to you, your staff, and particularly your readers for allowing a voice from behind the walls to communicate with so many.

PETER DUNHAM (No. 49040),
California Institution for Men.

Chino, Calif.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

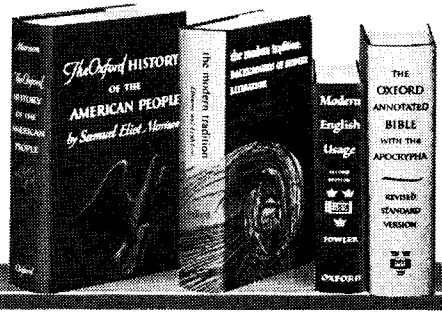
Gifts that reflect knowing taste—

THE OXFORD HISTORY OF THE AMERICAN PEOPLE. *By* SAMUEL ELIOT MORISON. "The most readable story of the American people that has ever been written." — *N. Y. Times.* "Force, independence and charm . . . a history that is at once highly erudite and scholarly and extremely readable." — *Wall Street Journal* $12.50

Your bookseller may still have a copy of the gift edition – leather bound, stamped in gold. $30.00

THE OXFORD COMPANION TO AMERICAN LITERATURE: Fourth Edition. *By* JAMES D. HART. In this new, enlarged, entirely reset edition, 223 authors and 62 summaries of literary works have been added, while 343 articles on authors and the Chronological Index have been updated. "Indispensable." — NORMAN HOLMES PEARSON $12.50

A DICTIONARY OF MODERN ENGLISH USAGE. *By* H. W. FOWLER, *revised and edited by* SIR ERNEST GOWERS. "Sir Ernest Gowers . . . has now provided a work that *is* a replacement for the original Fowler. And his sensitivity to the American language makes the book even more valuable to us today." — *Saturday Review* $5.00



THE MODERN TRADITION: Backgrounds of Modern Literature. *Edited by* RICHARD ELLMANN *and* CHARLES FEIDELSON, JR. A collection of the ideas of 101 novelists, philosophers, scientists, etc. that is "a really magnificent contribution to American culture. . . . its usefulness as a reference work is incalculable." — *Saturday Review* $13.75

THE OXFORD ANNOTATED BIBLE WITH THE APOCRYPHA: Revised Standard Version. *Edited by* BRUCE M. METZGER *and* HERBERT G. MAY. "Good paper, good type, good scholarship, good notes, great reading. . . . an important instrument in the ecumenical dialogue among English-speaking Christians." — *Boston Globe* $10.50

books from Oxford

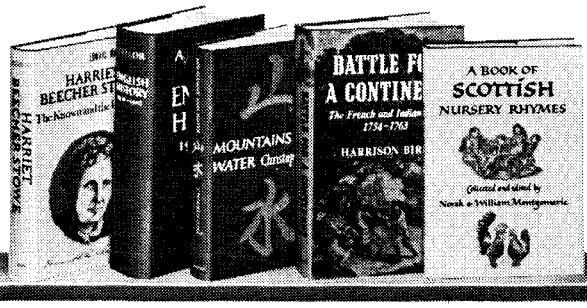
ENGLISH HISTORY 1914-1945. *By* A. J. P. TAYLOR. "A volume of high merit, rich in insight and offering a marvelously full, but compact, record of perhaps the most eventful period in all British history. . . . I was particularly impressed by the skillful proportions and condensed, yet constantly readable style . . . the best of all his books yet written." — ALLAN NEVINS $9.75

MOUNTAINS AND WATER. *By* CHRISTOPHER RAND. The author was the *New Yorker*'s "Reporter at Large" in Asia for close to a decade. This collection is drawn from some of his best pieces of that period, together with some later articles on a U. N. peace team on the Israel-Syrian border, and a trip through the canals of Holland. $4.95

HARRIET BEECHER STOWE: The Known and the Unknown. *By* EDWARD WAGENKNECHT. "The result could hardly be more captivating. We get to know intimately not only a significant national figure but a versatile creative artist and a complex, morally fearless and endearing human being." — *Cleveland Plain Dealer* $6.00

BATTLE FOR A CONTINENT: The French and Indian War, 1754-1763. *By* HARRISON BIRD. A "sharp, lucid book . . . a master in clear, vivid historical writing. . . . using many original materials and having studied [several] sites . . . he seems to be taking us through time and space to fundamental confrontations." — *N. Y. Times* $6.75

A BOOK OF SCOTTISH NURSERY RHYMES. *Collected and edited by* NORAH *and* WILLIAM MONTGOMERIE: *Illustrated by* NORAH MONTGOMERIE *and* T. RITCHIE. The more than 200 selections come from all over Scotland. "A valuable collection for folklore buffs and a delightful variation on familiar themes for all children." — *Chicago Tribune* $3.75

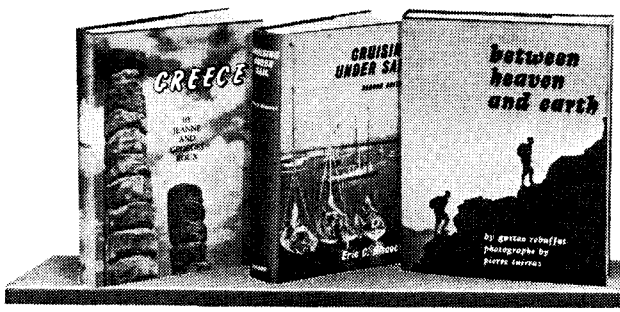


CRUISING UNDER SAIL: Second Edition. *By* ERIC C. HISCOCK. "The book to end all books on the whole subject of cruising in sailing yachts . . . A colossal compendium of information on all phases of the sport, the like of which has never as far as we know been combined between two covers."—*Yachting,* in a review of the first edition $12.75

PUZZLES AND PARADOXES. *By* T. H. O'BEIRNE. If you know, or wish to know, how enjoyable mathematics can be, you are certain to find Mr. O'Beirne's puzzles, and his masterly treatment of the solutions, stimulating mental exercise. "A splendid book . . . that no devotee of recreational mathematics can afford to miss." — MARTIN GARDNER of *Scientific American* $5.75

GREECE: Second Edition. *By* JEANNE *and* GEORGES ROUX. The rapid evolution Greece has undergone in the last few years has necessitated a revision of this popular title in "Les Beaux Pays." The authors illuminate both the new aspects of modern Greece and the equally spectacular changes and discoveries in archaeology. Many illustrations. $10.00

BETWEEN HEAVEN AND EARTH. *By* GASTON REBUFFAT; *photographs by* PIERRE TAIRRAZ. This invigorating book combines superb photographs with a vibrant, graphic style in presenting the deep humility and poetic exaltation felt by two great climbers in the high places of the world. By the author of the highly acclaimed *On Snow and Rock.* $12.50



THE OXFORD BOOK OF CAROLS. *By* PERCY DEARMER, R. VAUGHAN WILLIAMS *and* MARTIN SHAW. "This is the most interesting, the most inclusive, the most useful collection of carols that has yet appeared." — *Saturday Review.* The new edition has a number of changes making it more convenient to use. $4.50

At all bookstores

OXFORD UNIVERSITY PRESS

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

LITERARY HORIZONS

One Great Statement

FOR SOME reason I don't recall, I didn't read Malcolm Lowry's *Under the Volcano* when it was published in 1947. Over the years people have been telling me that I must read it, but I didn't, perhaps because I was bothered by what seemed to be a Lowry cult. At any rate, what with one thing and another, I didn't read it until I got hold of the new edition (Lippincott, $5.95).

Although it isn't a greater book than *Ulysses*, as some admirers claim, it is a remarkable achievement. This is the story of a man, named Geoffrey Firmin but almost always referred to as "The Consul," who is destroying himself with alcohol. The scene, which Lowry describes not only vividly but also with a mixture of affection and horror, is Mexico. Geoffrey is drunk when the day begins—the action takes place in twelve hours—and he passes through various phases of intoxication as it moves to its inevitable end. His moods change rapidly, ranging from exultation to despair, and from self-abasement to arrogance. Lowry lets us look at the Consul through the eyes of the other characters—his wife, his half-brother, and a boyhood friend—but what he mostly does is to make us feel with Geoffrey, and emotions have seldom been rendered with more subtlety or greater intensity.

In an introduction he has written for the new edition, Stephen Spender says, "Fundamentally *Under the Volcano* is no more *about* drinking than *King Lear* is *about* senility." He goes on, "*Under the Volcano* is one of a number of works about the breakdown of values in the twentieth century. . . . The Consul is a modern hero or anti-hero—reflecting an extreme external situation within his own extremity. His neurosis becomes diagnosis, not just of himself but of a phase of history." I should add that, in the words of Conrad Aiken, the book is "for anyone who lives the English language, a sheer joy."

Ten years after the publication of *Under the Volcano*, Malcolm Lowry was dead at the age of forty-seven. Although he worked fiercely during that decade, he finished only the novellas and short stories collected in *Hear Us O Lord from Heaven Thy Dwelling Place*, published in 1961. Most of the time from 1940 to 1954 he lived with his wife in Dollarton, British Columbia; his last years were spent in England, where he was born.

We learn much about the final decade from *Selected Letters of Malcolm Lowry*, edited by Harvey Breit and Margerie Bonner Lowry (Lippincott, $10). The volume has both fewer and briefer footnotes than seem to me to be called for, but too few notes are perhaps preferable to too many, which can be a distraction and an irritant. The letters themselves vary considerably in interest, and only a few display the power of language that vibrates in *Under the Volcano*, but on the whole they tell us a great deal about Malcolm Lowry that it is important for us to know.

The earliest letter, written in 1928, is a cry for help from a writer who has lived "only nineteen years and all of them more or less badly" to an established and greatly admired poet, Conrad Aiken. There are several letters to Aiken written in the late Twenties and the Thirties, and a few to other correspondents, but not much has survived from these years. After 1941, however, when Lowry had married Margerie Bonner, settled in Dollarton, and taken on Harold Matson as his agent, the letters are numerous.

The version of *Under the Volcano* that Lowry sent to Matson had already been worked over several times. On September 5, 1941, Matson reported that the novel had been rejected by twelve publishers, and Lowry undertook a complete revision, which occupied him until 1945. The novel was then accepted by Reynal & Hitchcock in this country and Jonathan Cape in England.

28 *SR*'s Check List of the Week's New Books

39 Under the Volcano, by Malcolm Lowry. Selected Letters of Malcolm Lowry, edited by Harvey Breit and Margerie Bonner Lowry

40 Letters to the Book Review Editor

41 Is the Nobel Prize for Literature Political?, an essay by Robert J. Clements

44 The Computer Critic's Christmas, an essay by Ben Lucien Burman

46 The Publishing Scene, by David Dempsey

47 On the Fringe, by Haskel Frankel

49 A Thousand Days: John F. Kennedy in the White House, by Arthur M. Schlesinger, Jr.

51 L.B.J.'s Inner Circle, by Charles Roberts

52 Books for Christmas Giving

60 Art Book Roundup, by George Heard Hamilton

64 Four Novels, by Marguerite Duras

65 The Sioux, by Irene Handl

66 Longshadow and Nine Stories, by Mauro Senesi

68 Scroll of Agony: The Warsaw Diary of Chaim A. Kaplan, edited by Abraham I. Katsh

The most important letter in the collection is a thirty-two-page one. Lowry addressed to Cape on January 2, 1946, in which he analyzed *Under the Volcano* chapter by chapter. It is important, I think, to read the novel before one reads the analysis, as I happened to do, but then one ought to read the novel again, as I hope to do. One of Cape's readers had made what seemed to Lowry a stupid report—he was obviously right—and he undertook to explain exactly what he was trying to do. A more careful exposition of the workings of the creative imagination I have never encountered.

Another long letter of less importance

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

but considerable interest was addressed to A. Ronald Button, a California attorney, on June 15, 1946, setting forth the difficulties the Lowrys had had in getting out of Mexico. Written in decorous and formal terms, it nevertheless achieves a kind of desperate humor that reminds one of Kafka. Indeed, Lowry and his wife were Kafkaesque characters. They were always in trouble: houses burned down, manuscripts were lost, printers played strange jokes on them; they broke bones, were bitten by dogs, succumbed to rare diseases, got stuck in elevators. As Lowry remarked, "accident prone" was too weak a phrase to describe them.

Through all this, Lowry was sustained by friends, especially Albert Erskine, who had been his editor at Reynal & Hitchcock. He worked constantly, but not always to good effect. As his letters to his editors show, his projects had a way of changing shape, becoming more and more difficult of achievement in the process. None of his proposed novels was finished, and we have only shorter works from the last decade of his life.

All things considered—and the letters suggest just how much that phrase embraces—he was lucky to have written one novel in which he manifested his talents and set forth with great power his feelings about man and his fate. He was troubled because Charles Jackson's *The Lost Weekend* appeared and had a great success while *Under the Volcano* was awaiting publication, but he knew, and said, that his book began where Jackson's ended. He beat Jackson at Jackson's game, and he achieved something that was far beyond Jackson's achievement or even his intention. When one has heard about a book for a long time, as I had heard about *Under the Volcano*, one tends to brace oneself against possible disillusionment, but I need not have worried: this is one of the major novels of our time. —Granville Hicks.

LETTERS TO THE Book Review Editor

Secondary Concern

Beginning his review of David Horowitz's so-called polemic, *The Free World Colossus* [*SR*, Nov. 6], Harry Howe Ransom says:

> Our most urgent foreign policy problem is how to change America's growing reputation as the agent of reactionary counter-revolution in the two-thirds of the world now undergoing a revolution of rising expectations.

This problem would seem to be similar to that of the Republican Party as expressed by numerous Republican leaders after recent elections. They want to know how to change the "image" of the Republican Party so that American voters will not see them as a party primarily devoted to the maintenance of current property relationships and only secondarily concerned with the welfare of human beings.

The Republicans in Congress almost solidly support the Administration's foreign policy while many liberal Democrats are opposed to it. One can only wonder if the type of thinking which in domestic affairs frequently causes the American voter to desert the Republican Party is also causing the underdeveloped two-thirds of the world to believe our government's foreign policy to be little concerned with the welfare or even survival of human beings. Could this, God forbid, even be true?

Kurt W. Krause.

Chattanooga, Tenn.

For Indices and Reference Notes

Bernard Grebanier [Letters to Book Review Editor, *SR*, Nov. 6] wants to hear how the "general reader" feels about indices and reference notes for his *The Great Shakespeare Forgery*, since Harry T. Moore [*SR*, Oct. 23] criticizes the lack of these. . . . Doubtless the editor hoped that *The Great Shakespeare Forgery* would appeal to the general public as a novel, and feared that indices and references would frighten away "novel-readers."

He should have had more faith in a book as good as this, and one as delightfully written.

Edna D. Bernstein.

New York, N.Y.

No Guarantee of Worth

Allan R. Bosworth hits the nail squarely on the thumb when he says he can't reconcile Virginia Kirkus's review blasting James Michener's *The Source* with the fact that it has been the No. 1 best-seller for several months now [Letters to Book Review Editor, *SR*, Oct. 6]. . . . Best-sellerdom in the U.S. is no guarantee of worth; on the contrary, one eyes such an accolade with justified suspicion.

When on publication novels like *Herzog* and *Ship of Fools* garner ecstatic praise, you can bet your bottom dollar that after these reviews have served their purpose, which is to increase sales, and the books in question eventually slip from the best-seller list, articles will appear in magazines explaining why they are really very bad novels and in many cases quite unreadable. But you won't find too many of these articles being published while the books are riding high. Let the dupes buy them—but don't reveal the truth while they are selling.

It seems an odd state of affairs to someone on the outside looking in.

Mackenzie Ian Dow.

Aberdeen, Scotland.

200th Bonanza

In *SR* Oct. 23 [Pick of the Paperbacks] Rollene W. Saal is slightly off base in her explanation of the *Writer's Digest* prize of "An Evening with Gertrude". Although the item is basically correct (with reference to President Leon Shimkin's generous donation of a six months' supply of Pocket Books to *WD* contestants), the "Evening with Gertrude" actually was 200th prize in the 1965 Writer's Digest Short-short Story Contest. No guessing was required. The 200th prize-winner was awarded the "Gertrude" item.

However, Ralph Raven, of Reseda, Calif., wrote to *WD*, and his letter, inquiring, "Who the devil is this Gertrude?" was published in their issue of June 1965—together with an editorial footnote to the effect that *WD* would award $5 to the first person correctly guessing Gertrude's identity.

I was one of those who sent in an incorrect guess—thus losing $5, and gaining (to date) ninety-two Pocket Book volumes, the retail value of which is some $58.15. Oh, happy, happy *loser*, me! Boswell's excellent *Life of Samuel Johnson* is one of the titles I've received so far; *The Confessions of Jean-Jacques Rousseau* is another.

Frank Fillery.

St. Hubert de Temiscouata,
P.Q., Canada

A Special Meaning

Let us not use semantics and the "thin-skinned" syndrome as a catalyst for a most inglorious racial battle! L. F. Hawkins [Letters to Book Review Editor, *SR*, Nov. 20] should be well aware of that which is omitted in his letter. "Passing," like "The Man" or "Mr. Charlie," has a special meaning to American Negroes. . . . In Mississippi, for example, no Negro of sensibility will permit the use of "colored" as a synonym for that which he is. One refers to "men of color" to describe non-Caucasians. It is not a pejorative term. . . .

Mr. Hicks is no white supremacist. "Pass" if you wish to and may! Just don't protest about the lack of the best of all possible worlds. It is not for the living.

Phyllis R. Susskind.

New York, N.Y.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Is the Nobel Prize for Literature Political?

By ROBERT J. CLEMENTS

THE MOST significant literary event of 1965 was the award of the Nobel Prize for Literature to Mikhail Sholokhov, the implications of which are most provocative. Everything has gone off without a snag. Sholokhov graciously accepted the award which he had deplored when it was offered to his rival candidate Pasternak, thus becoming the only writer to accept both a Stalin and a Nobel Prize—and the only writer offered both. The Soviet press has reacted benignly. Indeed, the USSR seems to have immobilized itself ideologically with an approval that will make it difficult in the future to censure the Swedish Academy and the prize. Whereas European critics are in tacit accord that the 1965 grant must be shared by a Russia exorcised of Stalinism and more conciliatory toward the West, no one is charging the Stockholm academicians of playing politics. These critics and journalists are expressing satisfaction that a Russian is honored who has followed the great tradition of the nineteenth-century Russian novel rather than the unreal propagandistic narratives encouraged by Stalin; a Russian who, as Marcel Brion writes in *Nouvelles littéraires*, represents those very Don Cossacks who had fought against the Red Army and whose regional psychology Sholokhov has sought to probe; finally, a Russian who has voiced through his fictional characters certain doubts about Communist dogma and practices.

There has not been much ventilation, however, of the claim made a few months ago by Malcolm Cowley that "political considerations always loom in the background of the Nobel Prize." At the screening stage, at least, politics do not come into play; professors, members of academies or authors' societies, and even previous winners are invited without *parti pris* to submit names. It was, however, during the third year of the awards that the Swedes realized that politics could not be entirely excluded from the literary and peace prizes, even if those for chemistry, physics, and medicine could be made with scientific objectivity. Bishop Gottfrid Billing had written the year before: "A prize award must not become an official political act. But it is just as incontestable as it is inevitable that it has had, and will have, a political aspect. This is an inevitable consequence of its international character. The Academy may disregard all political considerations as much as it pleases—the award will nevertheless become an international act which will be commented on by the international press from its own national viewpoint. . . . Politics must not, however, become a decisive factor."

The scales of the balance were first tipped by political considerations in 1903, two years before a restless Norway was to separate politically from Sweden. To lessen tensions with Norway and possibly in a vain attempt to keep united with that country, the Swedes honored the Norse nationalist Björnson. Fortunately, no principles were sacrificed, for at that time this laureate was considered of equal stature with Ibsen.

If political considerations were operative in the Nobel Prize system at the very beginning of this century, politics was an explicit factor when Europe ignited in the First World War. In 1914, with a talented choice of candidates before them, the Committee decided to suspend the prize for the duration. Professor Hjärne wrote on behalf of this

Nobel Prize-winners: A Selected Gift List

Great Stories by Nobel Prize Winners (Farrar, Straus & Giroux, $1.95).

Nobel Prize Reader (Popular Library, $1.25).

Rabindranath Tagore (1913): *Collected Poems and Plays* (Macmillan, $7).

Anatole France (1921): *Penguin Island* (Modern Library, paperback, $1.95).

William Butler Yeats (1923): *Collected Plays* (Macmillan, $6.25). *Collected Poems* (Macmillan, $6.50).

George Bernard Shaw (1925): *Theater* (Dodd, Mead, 2 vols. $2.75 ea.).

Sigrid Undset (1928): *Kristin Lavransdatter* (Knopf, $6.95).

Thomas Mann (1929): *Magic Mountain* (Knopf, $6.95).

Luigi Pirandello (1934): *Naked Masks: Five Plays* (Everyman's, paperback, $2.95).

Hermann Hesse (1946): *Steppenwolf* (Modern Library, paperback, $1.95).

André Gide (1947): *The Immoralist* (Knopf, $3.50).

Thomas Stearns Eliot (1948): *Complete Poems and Plays*, 1909-50 (Harcourt, Brace & World, $6).

Albert Camus (1957): *The Plague* (Knopf, $4.50).

Boris Pasternak (1958): *Dr. Zhivago* (Modern Library, paperback, $2.95).

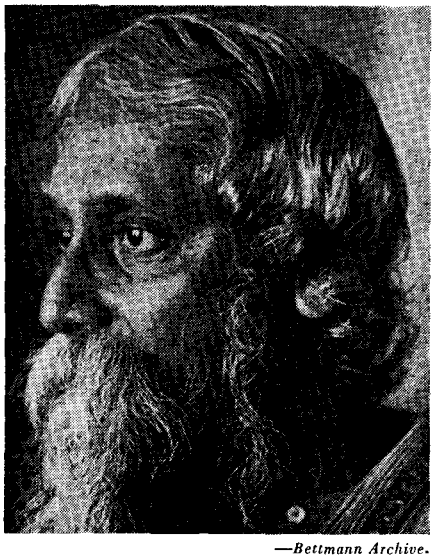
Salvatore Quasimodo (1959): *Selected Writings* (Farrar, Straus & Giroux, $5).

Ivo Andric (1961): *Bridge on the Drina* (Macmillan, $4.95).

George Seferis (1963): *Poems* (Atlantic-Little Brown, $3.75).

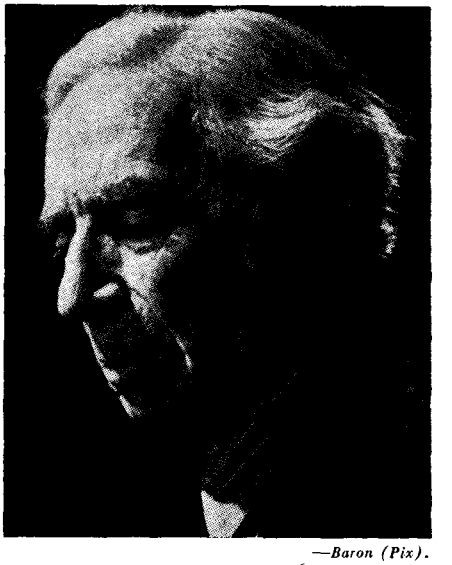
Jean-Paul Sartre (1964): *The Age of Reason* (Knopf, $4.95).

Mikhail Sholokhov (1965): *The Silent Don* (I. *And Quiet Flows the Don;* II. *The Don Flows Home to the Sea)* (Knopf, $10.75).



—Bettmann Archive.

Rabindranath Tagore—compensation for the white man's burden?



—Baron (Pix).

Bertrand Russell—after an agnostic, a rightist Catholic.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

decision: "In so far as nationalistic tendencies or contests for international power are stimulated by contemporary literature, it is the duty of the Academy to act in the spirit of Nobel and to do what it can to exert a soothing and moderating influence on whatever excesses are committed. Every effort should be made not to aggravate, even involuntarily, such clashes, precisely because the purpose of the prize is so closely associated, especially in foreign countries, with the founder's ideal of world peace. It would surely be regarded as unfortunate if a prize which is intended to encourage the finest efforts of the human race as a whole should be misinterpreted as favoring any special nation. Such considerations have now become terrifyingly urgent, since we find ourselves in the midst of a great and widespread war, even though, as far as Sweden is concerned, only as spectators. . . . In such a situation the Academy must regard it as an especially heavy responsibility not to provide, by its choice of new prize-winners, a possible occasion for new outbursts of the prevailing bitterness, which by some easily foreseeable misunderstanding of the Academy's duties and position, may be directed against our whole country." Consequently, no awards in literature or peace were given in 1914.

Courageously the Academy tried the next year to "soothe and moderate" by giving its prize for literature to Romain Rolland, thus crowning an idealistic pacifist whose *Jean Christophe* preached a reconciliation between France and Germany. In doing so, Rolland was of course hated by many on both sides of the Rhine.

For the rest of the war years, indeed for five years (1916-20), the Committee played it safe, omitting one literature award and giving the rest to neutral countries only (Sweden, Denmark, Switzerland, and Norway). Here it must be admitted that politics of neutrality lowered the standard of the award; during those years only Knut Hamsun has the stature of his distinguished company of laureates.

For more than two-thirds of its life span, the Nobel Prize has had to cope with a world divided into two military, political, and intellectual zones. Thus the selection of winners has been an even more touchy task, at least in the categories of literature and peace. The first repercussions of the Communist Revolution were felt with the consideration of Maxim Gorki in 1927. The Slavic author lost out, and the official explanation by a spokesman of the Academy was recorded: "In the case of Gorki, the Academy found it difficult to arrive at a wholly objective judgment both as to the intellectual part he had played during the Revolution and as to his later production, which was politically colored, while a work like his famous autobiography could without hesitation be placed in the front rank." Gorki, who had criticized the Revolution (*Untimely Thoughts*) and fled Russia in 1921, only to return in 1928, was nosed out by the unpolitical philosopher Bergson. In any case, Gorki was being considered in 1927 (like Bunin later) as a political refugee.

Political reasoning hardly seemed to be favoring the United States, which waited until 1930 for its first recognition and, on hearing the Committee's citation on *Babbitt*, reacted with mixed feelings to the award: "[Sinclair] Lewis has created a figure, the significance of which as a type has not been surpassed in contemporary literature, and in which his nation has recognized, with more or less satisfaction, its own image"!

In 1936 the entire literary section of the Italian Academy was dominated by Mussolini, and Pirandello was receiving aid from the corporate state for his theatrical projects. Nevertheless, political suspicions were held in abeyance when the Committee accepted this unanimous choice of the Italian academicians. After all, no modern playwright has exercised a greater influence over the contemporary theater. So when Pirandello collected his award the black-shirted legions he never condemned were already bombing the civilian population of Ethiopia.

Three years later the world watched a dogged little Finland fighting for its national life along the Mannerheim Line. It was a most fitting moment to award the prize to Frans Eemil Sillanpää, whose works incarnated the soul of this land resisting invasion and even genocide.

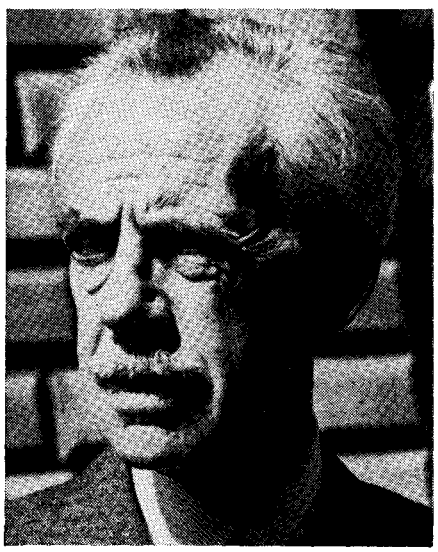
When Hitler's legions started their marching in 1939, the Swedish Academy —as in World War I, neutral—remembered the words of Bishop Billing and suspended all literary prizes for the years 1940-43. Late during World War II the Committee favored the neutral countries. Even so, this led to a courageous decision in 1944. The Prize for Literature was given to a lesser-known writer of occupied Denmark, Johannes Jensen, who found it impossible in 1944 to come to Stockholm and collect his medal and check. Gabriela Mistral from neutral Chile was chosen in 1945 over her compatriot Pablo Neruda, the Stalin Prize-winner. Even when the Committee in 1944 recognized the greatness of Hermann Hesse, it was not an award to a German, but to an émigré to Switzerland, where he had settled and accepted citizenship as a protest against the German militarism of World War I. In 1956 the prize went again to a political refugee, to Juan Ramón Jiménez, who had fled from Franco's Spain and was living

—John Cowan (Pix).

John Steinbeck — Stockholm pelted a red star with popcorn.

—Jean Manzon (Pix).

Gabriela Mistral—Pablo Neruda was slighted.



—Jacob Lofman (Pix).

Eugene O'Neill—prized for a gloomy American picture?

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

I hate conformity because_____

_____

_____

Tell us your beef against society in 25 words or less and we won't send you this Booth's House of Lords 'Protest' tie. Anyone can give you a premium offer. Booth's House of Lords gives you a really fine gin and a chance to shoot off your mouth with absolutely no risk. All comments will be totally ignored. Not a chance of winning anything. Now that the competitive pressure is off, why not take advantage of this great opportunity? Do it today. Or next year. It really doesn't matter. There's no time limit on taking a stand against conformity.

You'll never be inspired by a faddist gin. Instead try Booth's House of Lords. Have it on-the-rocks, in a brandy glass. We call it a Snifterini. But you can call it anything you like. That's one reason why many people regard Booth's as the non-conformist gin from England.

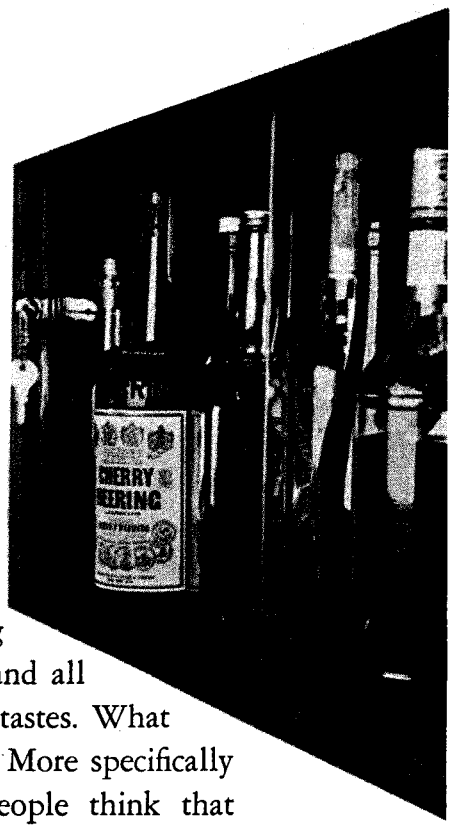
Regardwise, it's the highest we can be held in.

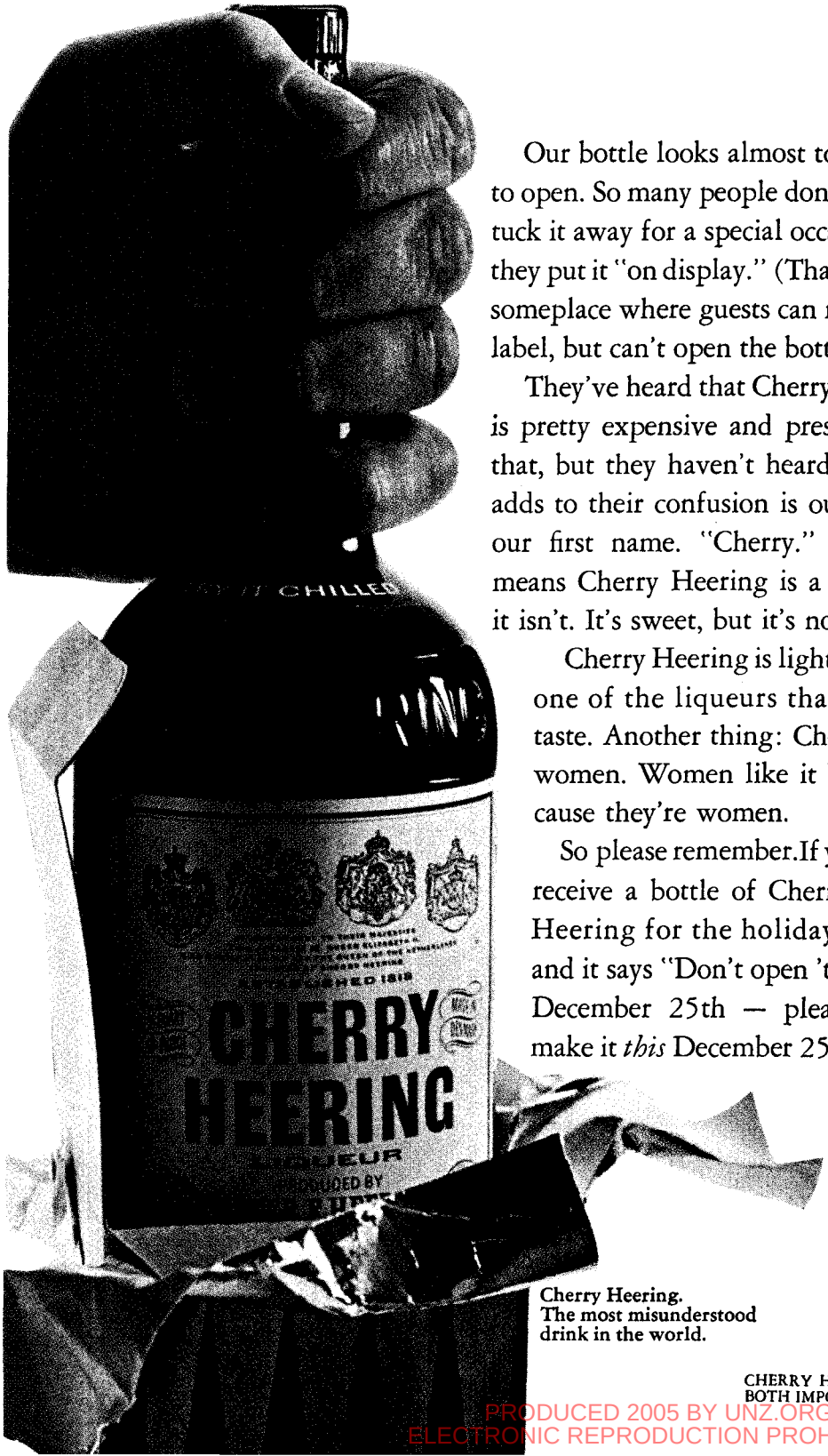
For $5, you may have four genuine Snifterini glasses, complete with Red Lion crest. Mail check or money order to Made in England Co., 1197 McCarter Highway, Newark 4, N. J.

DISTILLED LONDON DRY GIN. 100% GRAIN NEUTRAL SPIRITS. 86 PROOF. IMPORTED BY AND BOTTLED IN THE U.S.A. FOR W. A. TAYLOR & CO., N.Y.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Many people are so happy to get Cherry Heering for the holidays, they never drink it.





Our bottle looks almost too good to open. So many people don't. They tuck it away for a special occasion or they put it "on display." (That means someplace where guests can read the label, but can't open the bottle.)

They've heard that Cherry Heering is pretty expensive and prestigious and all that, but they haven't heard how it tastes. What adds to their confusion is our name. More specifically our first name. "Cherry." Some people think that means Cherry Heering is a too-sweet liqueur. Which it isn't. It's sweet, but it's not sweet-ish.

Cherry Heering is light and almost dry. In fact, it's one of the liqueurs that has a real "refreshing" taste. Another thing: Cherry Heering isn't only for women. Women like it because it's good. Not because they're women.

So please remember. If you receive a bottle of Cherry Heering for the holidays, and it says "Don't open 'til December 25th — please make it *this* December 25th.

Try a "Redhead". One part Cherry Heering to two parts Courvoisier Cognac on-the-rocks.

Cherry Heering.
The most misunderstood drink in the world.

CHERRY HEERING. COURVOISIER 80 PROOF.
BOTH IMPORTED BY YORK, N.Y.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

B

in Puerto Rico when the news arrived.

It is tempting to try to find in the choices of the laureates in letters the compensatory swings of a pendulum: the rightist, Catholic Mauriac quickly succeeding the agnostic Russophile Bertrand Russell; the Indian Tagore following soon after the white-man's-burdened Kipling; the philo-Communistic Quasimodo elected to unruffle the feelings of the USSR after the Pasternak fiasco; the German Eucken following shortly after the Italian Carducci, some of whose early verses echoed the anti-Germanic and anti-Austrian vein of the Risorgimento poets. Finally, Andric of red-starred Yugoslavia was succeeded by the American-as-popcorn John Steinbeck.

If this pendulum pattern is to be repeated, we can be sure of one thing: the laureate for 1966 will be a voice for the West.

Ever since the award was given to Sully-Prudhomme in 1901 (over Zola!), France has been the front-runner, now boasting ten Nobel Prizes for Literature. Britain ties the United States with six winners: Kipling, Galsworthy, Eliot, Russell, Churchill, and Shaw. America's laureates seem to have been chosen most frequently as critics of the famous American way of life: Lewis, O'Neill, Buck, Faulkner, Hemingway, and Steinbeck—four of them consequently greatly popular in the Soviet Union. Germany (since Hesse took Swiss citizenship) follows with five. Neutrality, however, reaps its harvest in Stockholm, since Switzerland, Scandinavia, and Iceland (arch-bastion of neutrality) have a total of fourteen among them.

Only the laureates of the left have seen fit to abjure the prize. The Fabian Socialist Shaw, it is remembered, accepted the money finally, but gave it away for translation projects to be undertaken by the Anglo-Swedish Literary Foundation. Sartre knew that there would be no recasting of ballots resulting in an alternate award for 1964. He also knew from the experience of Pasternak that one cannot refuse to abide by a world consensus. All he could really refuse was the money, and so he paid $53,000 for his rebellious gesture without losing his name from the Nobel honor roll. Alfred Nobel might well have appreciated these individualists, for such was his own temperament.

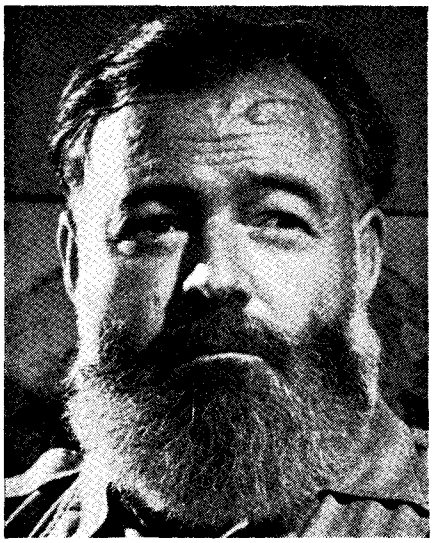
Of the three Russians who have won Nobel Prizes for Literature, it is interesting that none was always a hundred-percenter. Ivan Bunin, in 1933, won "for the strict artistry with which he has carried on the classical Russian traditions in prose writing." Bunin, having fled the USSR in 1921 (the same year as Gorki), looked back on the Revolution as "cursed days" and 1918 as a "cursed year." He compared Lenin, Stalin, and Hitler in the same breath. The Nobel accolade thus came to him as the last representative of pre-Revolutionary literature. Since few of Bunin's works attain the heights of those of Chekhov and Turgeniev, it would seem that Bunin was selected not so much for what he did as for what he represented. The award to the ill-starred Boris Pasternak (1958) pays the same lip-service to the literature of pre-Soviet Russia, for the citation hails his "important contribution to both contemporary poetry and the field of great Russian narrative tradition." The dominant influence on Pasternak as poet was not a Russian, but rather Rilke. The government's attacks on *Dr. Zhivago* easily ricocheted onto the Nobel Prize itself. The resentment had been building up: the USSR at that point had won no Nobel Peace Prize, only one in chemistry and two in medicine. Ironically, during this same year, which brought the greatest denunciations in Russia of the Nobel Prize for Literature, that country won the first (triple) Nobel Prize for Physics in its history.

Like Pasternak, Sholokhov is viewed by the Academy as a continuator of the traditional Russian novelistic techniques rather than as a Marxist man of letters. Although Sholokhov's characters rally to the defense of Mother Russia when she is attacked (his novel in progress is entitled *They Fought for Their Country*), not all of them are convinced about Communism. His Cossack hero Grigory has for a while very real reservations: "To us Cossacks this government brings nothing but ruin." Or, "Communists, generals, they're nothing but the same yoke." However, this Cossack objectivity about the Revolution is different in character from the intellectual tergiversation of Pasternak to the same event. Sholokhov's *Virgin Soil Upturned* dealt with the thorny problem of the collectivization of farms in the Don region. Even though the new agrarian system itself was not seriously attacked—only the "excesses" that it brought with it—publication of the second part of this novel was delayed by almost a quarter-century after the editors of *Novy Mir* returned it for revisions in 1936. Indeed, Vera Alexandrova has shown that the 1955 revision of *The Silent Don* has important political rewriting, including heightened polemic against "manufacturers and bankers" and "imperialist circles of England, America, and France." In any case, on his fiftieth birthday Sholokhov did not get much out of line when he claimed that the Soviet writer does not write "according to the party's dictates." Instead, he writes "according to the dictates of his heart, but our hearts belong to the party."

It is apparent that in its sixty-five-year history, the Nobel Prize Committee has

—*Arthur Rickerby (Pix).*

Salvatore Quasimodo—salve for Boris Pasternak fiasco.



—*George Karger (Pix).*

Ernest Hemingway—a two-fisted writer in a peacetime year.

—*Camera Press (Pix).*

Mikhail Sholokhov—continuator of a pre-Soviet tradition.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

carried out conscientiously its mandate of finding the most distinguished writers of an idealistic temperament. It is equally apparent that man's bellicosity and perversity (of which Alfred Nobel was quite aware) have inevitably disturbed the intellectual economy of the world and rendered more difficult the task of the Swedish Academy. On fifteen occasions men had made such a mess of the world that Stockholm could find no effective candidate for the Peace Award. Similarly, there were seven years when warfare so convulsed society that the Academy felt compelled to "soothe and moderate" passions by refraining from making an award for belles-lettres. During other turbulent years prizes went to neutral nations, even though on a few occasions this meant the bypassing of such as Proust and Joyce for candidates like Sweden's own Heidenstam.

It would seem that the idealism of the Swedish Academy has sometimes motivated it to embarrass autarchic governments. It attacked Hitler through occupied Denmark's Jensen, Stalin through Finland's Sillanpää, Bulganin and Khrushchev through Pasternak, Franco through the exiled Juan Ramón Jiménez. Other candidates considered seriously were equal symbols of disapproval: Gorki against Stalin (who was just ousting Trotsky), and Jorge Luis Borges (1965) against the dictator Perón, who had humiliated this brilliant thinker by assigning him a job as chicken-plucker. By awarding eleven of its fifty-eight literary prizes to Scandinavia, the Academy would seem to be emphasizing that this area is a stronghold of idealism—which, by comparison, it is.

Alfred Nobel did not require that his prize for literature go to the "best" writers in an absolute sense, but to the writers of "the most distinguished works of idealistic tendency." The word "idealism" occurs in most of the citations. Since politics at its best—ever since Plato—is an attempt to find a utopian form of government, since literature is an expression of the society as well as the individual, the Nobel Prize for Literature could hardly be emancipated from politics. Even as its judges have striven to reward literary excellence, the prize has inevitably been administered to bring man back to his senses.

Although the accolades in science seem to be awarded irrespective of national behavior or misbehavior (Germany leads in chemistry), such is not the case with those of literature and peace. Just as the Swedish Academy has avoided giving the prize to belligerents in the past, it would seem from this lesson of history that European disapproval of our military action in Vietnam will deprive us of Nobel prizes in literature and peace until we shake off the image the United States has abroad of aggressor.

The Computer Critic's Christmas

By BEN LUCIEN BURMAN, *author of the satirical novel "The Sign of the Praying Tiger," to be published by New American Library next April.*

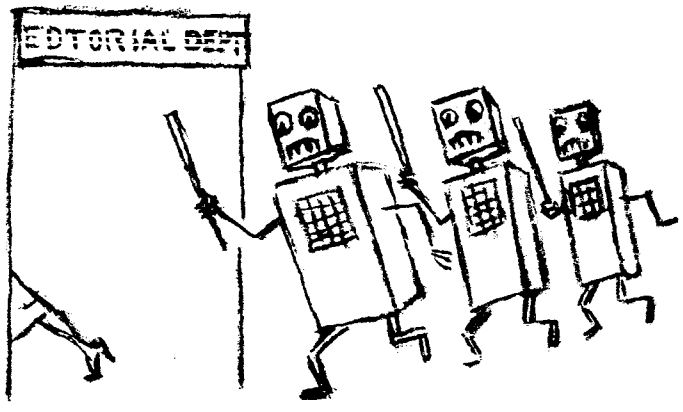
LATELY I have become a cook. My culinary creations spring like Arctic birds from the icy depths of frozen food compartments in supermarkets. Tonight I decided to have a gourmet's repast of frozen creamed chicken. I opened the package and carefully read the label on the rainbow-colored wrapper: "Ingredients: cream, chicken, chicken fat, flour, pepper, sugar, flavoring, preservative, salt."

At that instant I was struck by one of those heaven-sent inspirations such as comes to the ecstatic author when he sees revealed like holy tablets on a mountain the glowing outline of his new novel. I rushed to the drug cabinet and took down what the long-suffering British, always half-poisoned by English cooking, call so sadly a digestive. It had only recently acquired a place on the shelf; probably it was made necessary by my newly-learned cooking. Like the creamed chicken it bore a label meticulous in its description of the contents. "Each tablet," it read, "contains sinethecane 25 milligrams. Also magnesium carbonate." Next it was an exotic-colored tin bearing the maker's lordly crest: "Active ingredients phenylephrine hydrochloride 0.5%, celypyridium chloride 0.02%, thermosol 0.001%." Both were marked in bold letters: "Keep away from children."

My inspiration blossomed like a magic flower into rich maturity. One of the major tragedies at holiday time is also one of the commonest: unnumbered thousands of those joyful celebrants opening packages around the Christmas tree find they have received books they hate. The disaster may have a double origin. Perhaps an inexperienced bookseller, unlike a good shoe salesman, has not sold his wares to those they fit. He has handed down a pair of long thin shoes to a man with short fat feet. Or perhaps the book-buyer, acting on his own and misled by the jacket or the wiles of Madison Avenue, was not aware of the offending volume's true character.

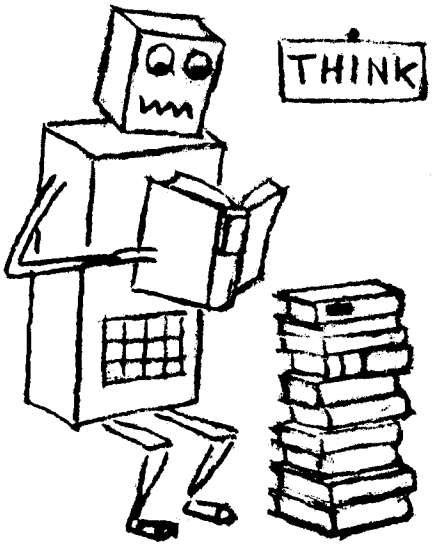
My revolutionary discovery would make such tragedies impossible in the future. If it is advisable to label in exact detail the contents of food and drugs as provided in the Food and Drug Act, I reasoned, why is it not equally wise to label our novels? Why cannot the latest fictional creation clamoring for the public's eye and pocketbook have attached an expert chemical analysis with percentages of its active ingredients to the last decimal, exactly like fluoride toothpaste or frozen roast beef hash? Thus even the giddy teen-ager hired by the desperate bookseller to help out over the holidays or the new literature chairman of the Black Springs Woman's Club could make no mistake.

The process of arriving at the analysis would be child's play in these feverish days when computers send men to claim the moon. From the ranks of all our literary citizenry a Committee of One Hundred would be chosen, including publishers, editors, booksellers, librarians, authors, and critics. The selectees would read each book before it appears—or afterward if already published—, assay it for its various properties as an assay office assays suspected gold-bearing quartz, and then put down on magnetic tape their individual opinions. These tapes would then be fed into the latest, most complicated computer; after



—*Drawings by Alice Caddy*

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



appropriate spinnings and wheezings the machine would finally disgorge a label giving the composite verdict. This label would be sacred as the Great Seal of the United States; extreme penalties would be levied for any tampering with the machine or any alteration.

The possibilities are endless, the potentialities dazzling. The avant-garde no-novel, which so delights devotees of the cult of the obscure, would emerge from the troubled maw of the computer critic with a large letter L on the label, for Limited Audience. The L might be further printed in red like "Poison" on lethal drugs. Beneath this would appear the computer critic's analysis: "plot zero, clarity zero, characterization zero, sex 30%, style Joyce-Stein 70%." Under this heading with slight variation might also be listed the stream-of-consciousness novel, the psychoanalytic novel, and the mystic novel of symbols.

For a historical novel of the usual turbulent mistress leaping in and out of far-flung beds like a nymphomaniac flea the label would read: "history zero, characterization zero, style zero, plot 10%, sex 90%." For the historical soap opera in novel form so beloved by certain lady writers: "history zero, style zero, plot 30%, sentiment 70%." For the pornographic, homosexual novel, zero for all categories except sex, 100%. The bathroom novels and the "black" novels which rank all humanity far below the hyena would have a somewhat similar rating. Like other drugs, these would be marked, "Keep away from children," and, like certain drugs, "Do not allow to stay uncovered in open air. It will spoil." These latter varieties would have a tranquilizer pill attached to alleviate the unpleasant effects following the reading. Books scheduled to become best-sellers only through expert promotion, like perishable drugs which must be used before a certain expiration date, would have the label, "Warning. Must be bought within three months of publication. After that will no longer be read."

The Western novel and similar sagas of hairy-chested heroes hacking their way through deadly jungles or crossing hurricane-swept seas would be quickly disposed of by the computer critic. A single turn of the wheel would suffice: "characterization zero, style zero, plot 100%." For the super-novel thousands of pages long, which periodically leaps into prominence, the computer critic could add a new specification—weight. So often, like a Turkish wife, the size and avoirdupois seem the quality the most important. He might also revive the custom once current in a now interred magazine of the Twenties. Before each chapter there would be a statement, "Reading Time: 22 minutes," followed by the number of light years needed to read the entire book. If the computer critic felt it warranted, the machine might also affix an envelope of Wake Up tablets to keep the reader from falling asleep.

The well-balanced novel would present more difficulty; the label might read: "theme or plot 15%, mood and characterization 65%, style 20%." These latter figures would vary greatly, depending on the book and the literary assayers.

The creation of this anonymous computer critic holds many obvious advantages. It would at one stroke eliminate all critical feuds and arguments, all wars between reviewer and author. As in the case of a condemned spy facing seven men only one of whose rifles bears an actual bullet, nobody knows afterward who fired the fatal shot. Unfortunately, however, computers, unlike marriages, are not manufactured in heaven; they often make mistakes. It is dreadful to contemplate the chaos if the computer got its labels mixed. A label intended for *Dinner at Antoine's*, by Frances Parkinson Keyes, might be glued to Tolstoy's *War and Peace*. A label meant for Jane Austen's *Pride and Prejudice* might find itself on *Peyton Place*.

Yet by and large, when December 25th comes near the mysterious Aunt Emma who turns up on every Christmas list would not receive the volume of Hindu love rituals intended for the effete young cousin gone abroad to study in a Paris café, and Uncle Charley, who likes his Bourbon straight, would not receive a novel about girlish school days in a convent. And booksellers and publishers and even authors for once in their harried lives would be happy.

Only one chilling prospect arises to cloud the bright horizon. The gloomy Jeremiahs of science fiction declare that as the computers advance in complexity and intellect the hour is not far off when they will take over completely. The time will come when the computer critic will

no longer wait for the verdicts of the august Committee of One Hundred, but will read and analyze the book himself.

And then one dreadful day, emboldened by his new-found power, he will organize his fellow computers into a gleaming chromium army. Sternly he will lead them on to the plush citadels of literature where the sleek editors and Schiaparelli-clad editresses sit enthroned in their overstuffed chairs and, driving them mercilessly into the streets, silently take their places.

And there will be not a single human critic left; only a row of shining machines whirring into eternity.

FRASER YOUNG'S LITERARY CRYPT No. 1165

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 1165 will be found in the next issue.

D ODQ ODK EP D RSSN DQM

QSC IQSX GC – EBC QSC GR

VP GW ODZZGPM.

V. N. OPQFIPQ

Answer to Literary Crypt No. 1164

Men are more apt to believe what they least understand.

—MONTAIGNE.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Book Jackets: The New Wave

SOPHISTICATION is the key word in the best of the new book jackets, but even the best are a decided minority; at least one publishers' art director—Frank Metz of Simon & Schuster—thinks the general trend in design is appalling. Out of some 1,000 jackets entered in the most recent (1963-64) competition held by the design and production firm of Turck & Reinfeld, only fifty-seven were deemed outstanding enough to be entered in the exhibit catalogue and go on tour. One reason for the drag may well be that book jackets are still a poor relation in the publishing process, although they can be expensive poor relations. (On small editions, the jacket can sometimes cost more to produce than the book itself, minus binding.) Not more than a dozen major hardcover publishers employ a full-time art director, and in most firms the job is done by the advertising director, an editor, the sales department, or, in a few cases, by the author himself.

It is certainly no coincidence that the publishers most frequently represented in the Turck & Reinfeld biennial—Simon & Schuster is one of them, with nine entries in the recent exhibit—are those with an art department of their own, nor that the winning designers come from a fairly small group of studios, typical of which are Paul Bacon, the Pushpin Studio (Milton Glazer and John Alcorn), Chammayeff & Geismar, and Janet Halverson. About twenty artists today do nearly all of the outstanding jackets. These are mostly younger men and women whom Metz describes as "literary-minded people who recognize the fact that books are no longer wrapped but packaged." At its best, their work "emphasizes simplicity, is built around a single idea, anticipates the character of a book, and works up an appetite for what it's about."

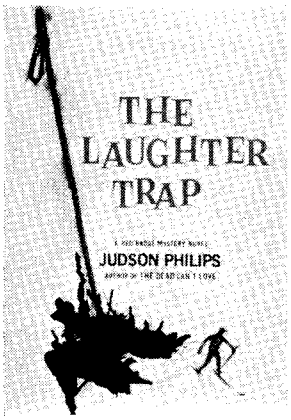
A good many of these designers got their start in the second wave of the paperback revolution during the early 1950s, when the quality reprint houses gave them a freer hand (and in not a few cases more money to spend) than hardcover publishers. They were permitted—even encouraged—to be "arty." The reason is unique: Quality books weren't expected to sell big anyway. Did it make any difference what they looked like? Then it was discovered that the new "highbrow" audience was favorably disposed to a more sophisticated design. The artist was liberated from the old representational clichés, and it is this freedom that is spilling over into the "trade" departments today. Even though jacket design is still commercial art, painters such as Leonard Baskin are now entering the field.

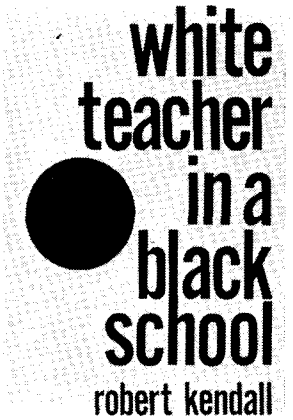
The fear in publishers' offices, of course, is that the designer will come up with an esthetically pleasing—or explosive—jacket that could just as well be wrapped around one book as another. Mystery novels don't always look mysterious under the influence of the new wave; historical fiction loses its illustrative padding, and sex is smuggled into the market under covers of purist design. The nude is out, and what you look for is the symbol, preferably Freudian. As a result, best-selling authors are chary of being sublimated to the wrong image.

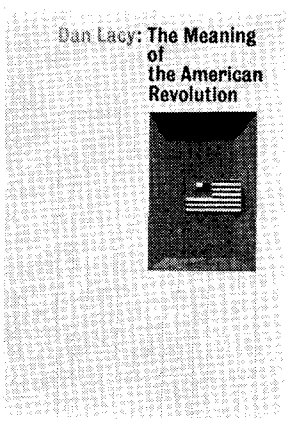
Designer John Alcorn of Pushpin Studio has said that "the best designers seldom work on best-sellers" simply because here the designer isn't encouraged to play around with new ideas. ("Just put the title and the author's name on it and don't give us anything fancy.") Publishers don't want readers to get the idea that they're buying something too far out; in this sense, success becomes the enemy of design, while good design becomes identified with an élite literature. (This is a good thing to remember when you pick a Christmas book for your intellectual friends.) By the same token, first novels are a designer's field day; but woe to the jacket if the author becomes better known with succeeding books.

The good designer is fighting to hold his newly secured terrain, guarding his flanks from overcautious sales departments, and, for the first time in seventy years, winning for himself a truly professional status. Artist Paul Bacon believes that book jackets are becoming "the last stronghold of ethical design" simply be-

THE BOOK JACKETS shown on this page are among those nominated for Turck & Reinfeld's 1964-65 competition; they represent an optimum relationship between good design and good salesmanship. A felicitous example is Lawrence Ratzkin's cover for *A Mother's Kisses*, in which an old snapshot is enlarged and a lipsticked kiss imprinted across the child's face. Russ Anderson's illustration for *The Laughter Trap* shows what a long way mysteries have come since the day of the ubiquitous corpse. *White Teacher in a Black School*, a product of the Turck & Reinfeld studio, is a good example of how "theme" can be unobtrusively symbolized by the use of typography and color; whereas the essentially cliché symbol in Henry Wolf's design for *The Meaning of the American Revolution* is handsomely rescued by the austere, posterlike handling of perspective.







PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

cause the best of them remain true to the book they are tying to sell while enjoying a valid existence of their own. Almost for the first time, too, the designer must be a typographer as well. Type is no longer something that is simply stuck on; sometimes it's the whole design.

Pictorially, the new jackets don't try to tell the story the way they used to, and the day is disappearing when a man could read the blurb ("After Casper's unannounced arrival, Lucy faced a vital decision. . . .") and study the illustration (an anatomically exaggerated Lucy inadequately draped) without having to go any further—or, for that matter, having any further to go. The modern style is often semi-abstract; you get a *feeling* about the book, not a message. Hopefully, it provokes you into a purchase. The design may be decorative, with a folk art motif; pure design (new wave); Pop, or even a throwback to *art nouveau.* Illustration is subordinated to design concept, and the concept ideally translates the book itself, putting its theme and spirit into graphic terms.

If all this is still over the heads of many publishers, it has nevertheless made a place for itself in the book world. Some of the best covers today are in the mass paperback field, where competition for the reader's attention is keenest. And, in any case, jacket design as art is simply recovering some of the status it enjoyed in the late nineteenth century when Toulouse-Lautrec and Aubrey Beardsley took a hand in it. "Wrappers" were not only functional (they kept the dust off) but art worthy in their own right. Then improved printing processes actually downgraded the product: publishers were encouraged to use multiple colors, the colors were garish, design became exaggerated, and second-rate artists moved in to take advantage.

Something worse took place about 1910: *the blurb was invented.* (My italics.) Difficult as it is to believe, for almost eighty years most books were displayed, and even bought, without jacket copy, or "flappery." (During the golden age of the boys' series books Grosset & Dunlap included a standard phrase on their covers: "Uniform with this edition," beneath which were listed other titles in the series. But the phrase had to be dropped. "I got the book, but where's the uniform?" was a common complaint in letters to the company.)

Over the last fifty-five years the public has learned to live with blurbs, although there is no hard evidence that many of them are taken seriously, except by reviewers in a hurry and eager youngsters who haven't yet been told not to believe everything they read. The public has learned to live with the dismal, insipid jacket, too, but the bookworm is turning. The new designers give him something to turn toward. —David Dempsey.

ON THE FRINGE

Money Isn't Everything

AND SO here it is again, that time of year when Scrooges and those of little means (Scrooges are big Means) gather round to find out what's available at the booksellers for Christmas-giving at $5 or less. While I've seen every book listed below, I certainly haven't read every book, and I definitely haven't tested any of the cookbook recipes—it's enough that I read my own writing without being forced to sample my own cooking. My purpose is not to review but to offer a glimpse of the broad subject range available regardless of budget limitations. The following listing is limited by the space allotted to me, not by books available to you at your local bookstore.

Four to Five Dollars

The Sense of Wonder, by Rachel Carson (Harper & Row, $4.95 to Dec. 31, then $5.95). Miss Carson's slim text—photographs by Charles Pratt and others dominate the book—is devoted to the wonder of children in the discovery of nature. *Living Wisdom from the World's Religions,* edited by George L. Abernathy (Holt, Rinehart & Winston, $4.95). Three hundred sixty-five daily readings of insight and inspiration drawn from every major religious tradition, East and West. *Alice's Adventures Under Ground* (University Microfilms, Inc., $4.95). A slip-cased reproduction of Lewis Carroll's hand-lettered original "Alice" manuscript. *The Quotation Dictionary,* by Robin Hyman (Macmillan, $4.95). More than 25,000 entries. *Men Who March Away,* edited by I. M. Parsons (Viking, $4.50). An anthology of World War I poetry (any non-fading old soldiers on your list?). *The Child Stars,* by Norman J. Zierold (Coward-McCann, $5). Nostalgia time for movie buffs (whatever happened to Baby Leroy?). *Living Abroad,* by Eleanor B. Pierce (Pan American/Doubleday, $4.95). An 800+-page guide to living conditions in ninety countries.

Cookbooks? There's *Mushroom Cookery,* by Rosetta Reitz (Walker, $4.95); *Cocktails and Snacks,* revised edition, by Robert and Anne London (World, $4.95)—over 1,250 recipes for the off-the-wagon set; *Instant Italian Cuisine,* by Esther Riva Solomon (Evans-Lippincott, $4.95); *The Family Campers' Cookbook,* by Bill Riviere (Holt, Rinehart & Winston, $4.95); *The New Idea Cookbook,* edited by Janet Wood (Random House, $4.95)—recipes gleaned from twenty-five cookbooks; *The Twelve Days of Christmas Cookbook,* by Suzanne Huntley (Atheneum, $4.95)—festive foods in a book made festive by Milton Glaser's illustrations.

Two for bridge players: *Do You Play Stayman?,* by Samuel M. Stayman (Odyssey, $5). The master himself teaching his two-club convention. *The Walk of the Oysters,* by Rex Mackey (Prentice-Hall, $5). An unholy history of contract bridge.

On the light side: *Questions, Anyone?,* by Robert Thomsen (Doubleday, $4.50), a ton of memory-testers on a wide variety of topics; *How to Win the Business Battle,* by Eric Webster (Coward-McCann, $4.50), getting ahead in business without losing your own; *Laugh Day,* by Bennett Cerf (Doubleday, $4.95), 493 pages of jokes, anecdotes, puns—there's never a Cerf-eit.

Putnam has two new additions to its always handsome color-plated "Pleasures and Treasures" series: *Glass,* by George Savage, and *Jewelry,* by Claude Frégnac ($4.95 each), bringing the series total to twenty-one specialty books, one of which should fit a collector on your list.

Nature lovers, one form or another? *Such Agreeable Friends,* by Bernhard Grzimek (Hill & Wang, $5). Animals known and studied by the director of the Frankfurt Zoo. *The Personality of the Bird,* edited by Brandt Aymar (Crown, $4.95). A literary anthology of feathery writings. *The Woman's Day Book of House Plants,* by Jean Hersey (Simon & Schuster, $4.95), includes full-color illustrations throughout. *Deadly Harvest,* by John M. Kingsbury (Holt, Rinehart & Winston, $4.50), is a guide—with black-and-white drawings—to common poisonous plants; just the gift for gardeners, campers, and murderers on your list.

And . . . *Modern Jewish Stories,* edited by Gerda Charles (Prentice-Hall, $4.95). Yes, Virginia, there is a Chanukah. *Elizabeth Taylor,* by Elizabeth Taylor (Harper & Row, $4.95). For readers with broad interests.

Three to Four Dollars

Elegant Decorating on a Limited Budget, by Janet Austin Reist (Macmillan, $3.95). *Letters to His Daughter,* by F. Scott Fitzgerald, edited by Andrew Turnbull (Scribners, $3.95). *Ascent: Of*

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

the Invention of Mountain Climbing and Its Practice, by Jeremy Bernstein (Random House, $3.95). *A Book of Love Poems,* an anthology including both the sweet and sour, edited by William Cole (Viking, $3.95). *Heloise All Around the House,* by Heloise Cruse (Prentice-Hall, $3.95). Hints, alphabetically arranged, on how to do everything around the house better and easier—just right for the drudge's Christmas. *The Complete Beginner's Guide to Skin Diving,* by Shaney Frey (Doubleday, $3.50). With black-and-white pictures. *An Invitation to Italian,* by Margarita Madrigal (Simon & Schuster, $3.95). Learn now, fly later. *A Tree Full of Stars,* by Davis Grubb (Scribners, $3.50). A novel, by the author of *The Night of the Hunter,* about a Christmas tree that refused to die or be taken down. *The Secret of Cooking for Cats,* by Martin A. Gardner (Doubleday, $3.50). That's right—recipes for kitty.

And—and quite special—*Creatures Great and Small,* by Michael Flanders (Holt, Rinehart & Winston, $3.50). The author is one-half of the team of Flanders and Swann, of the Broadway success *At the Drop of a Hat.* His book, illustrated in funny, full color by Marcello Minale, contains a zoo-full of animal verses, much too sophisticated for the publishers' "all ages" classification. Do take a look.

Two to Three Dollars

The Johnson Humor, compiled by Bill Adler (Simon & Schuster, $2.95). LBJ just for laughs. *A Charlie Brown Christmas,* by Charles M. Schulz (World, $2.50). "Peanuts" under your tree. *Crosswords from the Times,* edited by Margaret Farrar (Simon & Schuster, $2.50). Number 13 in the spiral-bound series of puzzles from the daily *New York Times. American Christmas,* edited by Webster Schott and Robert J. Myers (Hallmark, $2.95). Forty-eight poets celebrate the holiday. *The Collected Short Stories of Conrad Aiken* (Meridian, paperback, $2.95). Forty-one stories. *The Official Sex Manual,* by Gerald Sussman (Putnam, $2.50). A wild, wicked, but absolutely clean spoof of those books in the plain brown wrappers. *Adam's Atoms,* by Vernon Newton (Viking, $2.95). Light verse for whimsically-minded scientists. *The Hemingway Reader,* edited by Charles Poore (Scribners, paperback, $2.95).

And . . . *1966 Appointment Calendar* (Museum of Modern Art, $2.95). This year's calendar contains twenty full-color designs for theatrical productions. Right here, as I do every year, let me remind you to check the museums in your area as part of your shopping trip. Many museums offer handsome and original publications based on their own collections, and usually at very fair prices. Now, back to the calendar: if you order by mail, the address is 11 West 53rd Street, New York, New York 10019. Add 25¢ per calendar for postage and handling.

One to Two Dollars

Happiness Is a Dry Martini, by Johnny Carson (Doubleday, $1.95). That "warm puppy" book adult-erated by the TV personality and illustrated by Whitney Darrow, Jr. *One-Act Comedies of Molière,* translated by Albert Bermel (Meridian, paperback, $1.75). Seven plays. *A Partridge in a Pear Tree,* illustrated by Ben Shahn (Museum of Modern Art, paperback, $1.25). *The Avocado Pit Grower's Indoor How-To Book,* by Hazel Perper (Walker, $1.95). *The Penguin Dictionary of English* (Penguin, paperback, $1.95). 800 pages, more than 45,000 main entries. *Sweet Was the Song* (Odyssey, $1). A small rectangle of a beautiful book in which Ben Shahn has lent his artistry to one old English carol. It would make a marvelous Christmas card for someone special. *The Gunner's Bible,* by Bill Riviere (Doubleday, paperback, $1.95). A complete guide to sporting firearms, with some 250 photographs.

Cartoon books: *The Best of Mr. Mum,* by Phillips (Putnam, paperback, $1.50); *Sunday's Fun Day, Charlie Brown,* by Charles M. Schulz (Holt, Rinehart & Winston, paperback, $1)—a new "Peanuts" book; *The Return of Pogo,* by Walt Kelly (Simon & Schuster, paperback, $1.50); *The Unexpurgated Memoirs of Bernard Mergendeiler,* by Jules Feiffer (Random House, hardbound, $2.95, paperback, $1.50)—the battle of the sexes as interpreted by the Freud of the funnies.

Cookbooks: *Betty Crocker's Dinner in a Dish* and *Betty Crocker's Boys and Girls Cook Book* (Golden Press, spiral-bound, $1.95 each). The first is devoted to one-dish meals—casseroles, chafing dishes, etc.; the second is for parents who want their kitchens wrecked. Pocket Books offers at $1 per book an Emily Post series of oversized paperbacks for the ladies. One is a cookbook, *Imaginative Meals,* hence the listing under the above heading. Other titles include *Sewing; Knitting, Crocheting and Embroidering; Budgeting,* and *Meal Time Etiquette.*

Odyssey Press has come up with three little (4¼" x 4¾") hardcover books, each containing a single poem by Louis Untermeyer, each illustrated in full color. The titles are *Thanks, For You with Love,* and *This Is Your Day.* At $1 each, they could serve as a thank-you note, a greeting card, or a present. Take a look.

And . . . *Witchcraft,* by Pennethorne Hughes (Pelican, $1.25). After all, Christmas is for everyone, isn't it?

Less Than One Dollar

From here on in, it's all paperback with the exception of the Odyssey Library, a hardcover series which offers a variety of fascinating topics, each accompanied by full-color illustrations, packaged in rectangular shape (6¾" x 4¼"). The books look much more expensive than their modest 95¢ price tags. The latest titles include: *The Story of Money,* by Ned Seidler; *The Story of Porcelain,* by Hedy Backlin-Landman and Edna Shapiro; *Great Furniture Styles, 1660-1830,* by Donald D. Macmillan; *Elizabethan England,* by Anthony West; *Roses,* by Anne Ophelia Dowden.

Herewith, a very few paperbacks that one way or another struck me as worth passing on to you. *Sigmund Freud, the Man and His Theories,* by Gerard Lauzin, and *Robert Oppenheimer, the Man and His Theories,* by Michel Rouze—the first two titles in Fawcett's "Profiles in Science" series (60¢ each). *World War II: A Photographic Record of the War in Europe,* by Ralph G. Martin and Richard Harrity, and *World War II: A Photographic Record of the War in the Pacific,* by Ralph G. Martin (Fawcett, 60¢ each). *Science in Betting,* by E. R. DaSilva and Roy M. Dorcus (Dolphin, 95¢). For horseplayers: *It's All in the Stars,* by Zolar (Fawcett, 50¢)—astrology, of course. *French Cooking by the Clock,* by William and Chesbrough Rayner (Signet, 75¢)—*haute cuisine* in minutes. *Fun with the New Math,* by Jerome S. Meyer and Stuart Hanlon (Fawcett, 75¢)—mathematical puzzles based on the New Math. *Checklist for a Perfect Home,* by Dorothy Schainman Siegel (Dolphin, 95¢)—a guide to planning, knowing, and shopping for the best buys for the home.

If I still haven't filled in your list, I quit at 35¢, which will buy you either *The American Farm & Home Almanac* for 1966 (Pocket Books) or *Old Moore's 1966 Almanack* (Dell), each an absolute necessity in the atomic era.

Merry Christmas to all—and please don't send me a book.

—Haskel Frankel.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Getting the Nation on the Go

A Thousand Days: John F. Kennedy in the White House, *by Arthur M. Schlesinger, Jr. (Houghton Mifflin. 1,087 pp. $9), conveys the President's personal dynamism and practical achievements, while sharply criticizing the State Department and Foreign Service. Economist and naval historian John Roger Fredland is chairman of the Economics Committee at the U.S. Naval Academy.*

By JOHN ROGER FREDLAND

IN *A Thousand Days* Arthur M. Schlesinger, Jr., explicitly disavows any intent to write objective history. Nevertheless the book is fascinating and important, providing abundant insights into the workings of the political process at the top and human asides to great events. For the author, an observer of great intelligence and considerable wit, was close to the levers of power.

Schlesinger had much to do with the Alliance for Progress during most of his time in Washington. As a consequence his treatment of Latin American affairs in general is particularly good. Undoubtedly his counsel contributed to Kennedy's increasing confidence in the potential of the "democratic left" in Central and South America. He offers an excellent account of the Cuban missile crisis, though without much extending our knowledge of that much-publicized affair. He is perhaps at his best in enabling us to share and understand Kennedy's assessments of the foreign statesmen with whom he had to deal: Khrushchev and de Gaulle in particular, but also Hugh Gaitskill, Macmillan, Nenni, and others.

He is less satisfactory on the Bay of Pigs episode. He shares, unhappily, the disposition of all involved to write a self-exculpatory apologia. Personally, I would never dream of blaming Professor Schlesinger, and I doubt if many people would. In his *ex post* analysis, however, he comes closer than any other participant at those ill-starred conferences to cutting to the heart of the problem:

> . . . Fidel Castro turned out to be a far more formidable foe and in command of a far better organized régime than anyone had supposed. His patrols spotted the invasion at almost the first possible moment. His planes reacted with speed and vigor. His police eliminated any chance of sabotage or rebellion behind the lines. His soldiers stayed loyal and fought hard. He himself never panicked. . . . His performance was impressive.

Or, to put it in the military terms which were second nature to the Joint Chiefs, the United States was guilty of the most elementary mistake in military planning —guessing erroneously at what "the enemy will probably do" and planning on this basis, instead of gauging the worst (from our point of view) that the enemy *could* do. Schlesinger is perhaps right in fingering the CIA as the villain of the piece. But even if we agree with his tacit excusing of the President as the unhappy inheritor of an ill-conceived plan, it is hard to understand his feeling that Secretary Rusk "let the President down." For he too was new to his job, and certainly was not given any basis for feeling that his opinion was apt to be given great weight.

Here and elsewhere Schlesinger is unduly hard on Dean Rusk. Rusk, we are told, had a mind "irrevocably conventional." (For some reason—possibly a Freudian lapse—Schlesinger prefers the past tense in speaking of the Secretary of State.)

> He seemed actually to prefer stale to fresh ways of saying things. . . . He was totally unembarrassed by banality . . . The stereotypes of diplomacy were his native tongue . . . As he would talk on and on in his even, low voice, a Georgia drawl sounding distantly under the professional tones of foundation executive, the world itself seemed to lose reality and dissolve into a montage of platitudes. . . .
>
> Where McNamara and Dillon would forcefully and articulately assert the interests of their departments in impending foreign policy decisions, Rusk would sit quietly by, with his Buddha-like face and half-smile, often leaving it to Bundy or to the President himself to assert the diplomatic interest. . . . Indeed, nearly every time Kennedy faced a major policy decision, the views of his Secretary of State remained a mystery. Or so at least was the impression of the White House staff.

Now it is common knowledge that President Kennedy was frequently exasperated by the State Department. Sorensen says so. All the White House correspondents sensed it. The activist President was eager to get things done, and always had trouble acknowledging that there are some foreign policy situations where the best U.S. policy is to remain aloof in a dignified way. Doubtless every President has had his moments of impatience with the bureaucracies, with their inertia and ponderousness. All Presidents finally learn that the reason bureaucracies characteristically deal with problems in a routinized way is that the vast bulk of their problems are routine. To a degree Dean Rusk has rightly judged his proper function to include a defense of his department as an *institution*—an instrument of Administration policy first, and a policy-making instrument second. Coming so soon after Secretary Dulles, Dean Rusk's attitude quickly won the allegiance and personal loyalty of the State Department professionals. There is at least circumstantial

For nearly three years reporter Laura Bergquist and photographer Stanley Tretick of *Look* magazine kept what they call "an informal fever chart" of the New Frontier. Their last picture story, on JFK and his son, appeared only a few days before the final tragedy. *A Very Special President* (McGraw-Hill, $9.95) is their tribute to Kennedy the human being.

(Above) with Mrs. Khrushchev in Vienna.
(Right) with Indian headdresses.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

To Arthur M. Schlesinger, Jr., JFK was "a hero ten feet tall."

evidence that Kennedy appreciated this and Rusk accordingly. One would, therefore, like a good deal more documentary evidence to support Schlesinger's assertion that "With reluctance, because he still liked Rusk and thought he had useful qualities, [Kennedy] made up his mind to accept his resignation after the 1964 election and seek a new Secretary."

We have good reason to know that Kennedy could be insistent and ruthless where he judged the public welfare to be involved. If, as Schlesinger tells us repeatedly, he was dissatisfied with Rusk's performance as Secretary of State, why did he keep him on? There are always "lateral transfers" which save face for all concerned—a major ambassadorship, or a roving ambassador-plenipotentiary post. Unlike Stevenson, Rusk had no powerful political following whose support had to be courted. He could have been sacrificed at any time without serious hazard to the political future.

Kennedy, with much reason, took pride in the excellence of his appointments. Many readers will prefer to think that Rusk remained Secretary of State because the President, with a full awareness of the difficulties of the job, continued to feel no one else was better suited to be Secretary of State. That Dean Rusk is still Secretary is hardly proof of this theory, to be sure. But perhaps it may be admitted as corroborative evidence.

The clash of personalities and philosophies between the established machinery of the republic and the White House staff (with their supporters from the banks of the Charles) was probably nowhere more acute than in the foreign affairs field. Schlesinger is fond of the term "generalist." By this he means "amateur." When the amateur conceives it his function to set the professionals on the right track, and when further he has a Presidential mandate to do just that, he must not be surprised if some feathers get ruffled and some hard words are spoken. Not that the amateur may not be right, or more right than wrong. But he won't always be so. In any event, the exercise is one requiring great tact, a quality not all New Frontiersmen excelled in.

Couple amateurism with a component of "touch-football activism," and one has a recipe for occasional error. One may wonder whether the wisdom of intervention in the West Irian dispute, or in the Congo, for that matter, has been substantiated by later events.

Yet the dynamism of the Kennedy personality, epitomized by his determination to "get the nation moving again," is a quintessential component of the compelling image he projected to our own people and to the world at large. Of all Americans of this century only Wilson, Franklin Roosevelt, and possibly Stevenson shared with Kennedy the global stature that enabled them to address the people of the world and be heard. Kennedy's grasp of ideas, his empathy for the problems of other statesmen, his passion for excellence—in politics, art, social institutions—and above all his capacity for growth as a leader were recognized even by Khrushchev and Castro. All this Schlesinger does somehow capture.

IN more practical terms, the total Kennedy accomplishment as President comes through impressively too. As an inevitable aftermath to the national grief over the tragedy at Dallas, it has become fashionable in certain quarters to deprecate the Kennedy achievement, particularly as compared to the legislative victories of President Johnson. *A Thousand Days* reminds one not only that President Kennedy plowed many a field from which his successor was to reap the harvest, but also that he pioneered policies which were fruitful in his own time. He came to grips with the civil rights issue. He re-established America's grand strategy in the Cold War, and much strengthened her capacity to deal with the brush-fire wars we are in fact facing. With the counsel and support of Heller and Dillon he proved the efficacy of the New Economics as a guide to policy. He is a hero ten feet tall to Schlesinger. And maybe he is right.

A Thousand Days suffers from a needless diffuseness. There is too much preoccupation with trivia ("Afterwards Bloody Marys were served, followed by luncheon . . . "). There are many vignettes and *obiter dicta* that tell a great deal more about Schlesinger than about Kennedy; thus all members of the Liberal Establishment emerge as "tough," "trenchant," "brilliant"—and in some cases "abrasive" and even "ruthless." Members of the Establishment Establishment receive mixed honors. Nonliberal Democrats, senior military officers, and Eisenhower functionaries are for the most part "complacent," "inflexible of mind," "second-rate." Finally, Schlesinger's already celebrated low assessment of Secretary Rusk, and of the State Department in general and the Foreign Service in particular, seem to me both mischievous and unjust.

Yet as a primary source—one among many—for future historians *A Thousand Days* deserves success and acclaim.

Your Literary I. Q.

Conducted by John T. Winterich and David M. Glixon

WORDS FOR THE WISE

When *SR* readers come upon a word they don't know, asks Felix Saunders of Miami Beach, do they look it up or just sit there till it goes away? He has culled a dozen words from *SR* ads and articles, and suggests that you show your knowledge of the meaning of each by associating it with the right word or phrase in the second column. Find enlightenment in your dictionary and/or on page 94.

caesura ( )	1. On the surface
charismatic ( )	2. Anodyne
falchion ( )	3. See for yourself.
flagellation ( )	4. Yankee go home!
gallimaufry ( )	5. Shame on her!
heuristic ( )	6. It refreshes
hubris ( )	7. Have at you!
pejorative ( )	8. Mixup
sanicle ( )	9. Miracle worker
sciolism ( )	10. Not just for kids
succuba ( )	11. Goes before destruction
xenophobia ( )	12. Thumbs down!

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Personalities Around the President

L.B.J.'s Inner Circle, *by Charles Roberts (Delacorte. 223 pp. $5), gives full-scale introductions to the men around the President. Bert Cochran is author of "The Cross of the Moment" and "The War System."*

By BERT COCHRAN

IN OUR country, Presidents have from the beginning been quasi-monarchs by constitutional sanction. What separates our modern Presidents from the royalty of the past is mass communication. No monarch or emperor ever had the kind of spotlight fixed on his every gesture and utterance that we now supply for our Presidents. And this has created an inexhaustible demand for public posturing, exposure, handouts, gossip.

Charles Roberts's book is an addition to the rapidly growing library on Presidentana. As the title suggests, the author is concerned not only with the star but also with the satellites. We are given full-scale introductions to President Johnson's entourage, or, as its members are classified among the *cognoscenti*, the switch hitters, the invisible cabinet, the phrasemakers, the sales managers, the outside insiders. Roberts's explanation for drawing this extensive group portrait is that "Whether the President moves through that 'decision door' too quickly or too slowly, on good advice or bad, depends in large measure on the men around him—his Inner Circle of White House advisers. . . . This dependence will increase in more than direct proportion as the problems of a disorderly planet grow more complex and insoluble."

This strikes me as strictly an afterthought, to furnish a morally uplifting reason for our interest in the President's court. As a matter of fact, a reasonably intelligent reader, putting two and two together just from Mr. Roberts's descriptions, will come to the conclusion that in Lyndon B. Johnson we have a President of despotic temperament who is accustomed to treat his assistants as servants and exalted officials as retainers, whose advisers are artifacts and reflections of their creator. This is borne out by the author himself when he informs us that "By mid-1964, with the departure of half a dozen Kennedy holdovers, the White House staff began to think, talk, act, and react like Lyndon Johnson." Or, as the Senator from Vermont, George Aiken, said less elegantly: "They are afraid they'll be breathing out when he's breathing in."

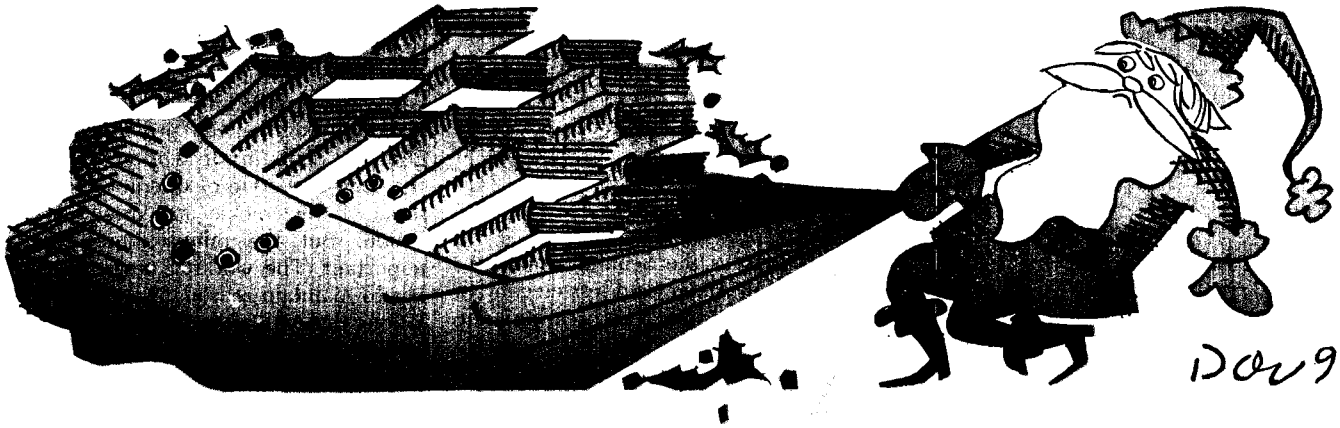
Mr. Roberts is resolved to see the wisdom in every official act and to take the principals at their own evaluation. Time and again, however, the information he furnishes contradicts other of his statements. What finally emerges, at least for me, is the by now not unfamiliar picture of a hard-driving and wilful executive excessively addicted to "the cult of the personality"; the center of a court where calculated folksiness has been superimposed on Byzantine pretension; a virtuoso tactician and all-around operator, but a leader whose policies are fashioned for him by the consensus, *i.e.*, by drift, by the political climate of the moment.

The author is acting chief of *Newsweek*'s Washington Bureau and, since 1954, has been assigned to cover the White House. His book belongs to that increasingly important genre of our political literature, the observations of the journalist-insider. There are important pluses to this type of writing. It is smooth-flowing; it is easy to follow; and, since Mr. Roberts has a running acquaintance with the people involved and keeps track of White House doings on a daily basis, he can provide intimate glimpses of its inside workings, suggest the tone and style of operation, convey some of the crackle and drama of the action. But the minuses are equally important. The working newspaperman has to maintain reasonably amicable relations that will assure him future interviews and a friendly hearing. There is also the popular style traditional in American journalism. The combination makes for a glossy portrait with no depth.

For instance, in discussing the Vietnam war Mr. Roberts comes up with the startling information that President Johnson told him he had made the decision to bomb North Vietnam in October 1964—right in the midst of the Presidential campaign. When we consider that all major political commentators, from Theodore H. White on down, were convinced that the war-peace issue overshadowed all others in the public mind, and that one of Johnson's most successful strokes was in pinning the label of "trigger-happy" on Goldwater, it appears to me that here is something worthy of critical examination. Mr. Roberts does not even tip his hat to the problem. He is too enamored with the mechanics of implementing the policy to have time or mind to stop and think about its significance.

"I wish you wouldn't refer to our daughter as Bloody Mary."

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



BOOKS FOR CHRISTMAS GIVING

Fiction

THE SKI BUM. By Romain Gary. Harper & Row. $4.95. An elegant spoof on the Pop Art generation.

THE WINNERS. By Julio Cortázar. Translated from the Spanish by Elaine Kerrigan. Pantheon. $5.95. This young Argentinian, who writes like a warmer and more grandiloquent Aldous Huxley, tells an absorbing story of passengers who win an ocean voyage, destination unknown, in a national lottery. The allegory can be taken or left alone.

THE JEALOUS GOD. By John Braine. Houghton Mifflin. $4.95. The fully fleshed portrait of a man who is both too sensual and too moral to respond in kind to the warmth of the woman who loves him.

THE FERRET FANCIER. By Anthony C. West. Simon & Schuster. $4.95. Few writers have explored more authoritatively the mind of a boy, or shown more aspects of boyhood experience. The richness of West's imagery has reminded critics of Dylan Thomas.

RAGE. By Lorenza Mazzetti. Translated from the Italian by Isabel Quigly. McKay. $3.95. As honest a revelation of the young female as *The Catcher in the Rye* is of the young male—without being in any way similar in story or setting.

THE RABBI. By Noah Gordon. McGraw-Hill. $5.95. Few writers since Sinclair Lewis have sprawled with such magnificent ease over so large a scene as Gordon does in this first novel, which examines the contemporary values and compromises of "the people of the Covenant."

THE ICE AGE. By Tamas Aczel. Simon & Schuster. $5.95. A "labyrinth of hopelessness" entraps innocent people when a high Party official dies in Hungary just before the 1956 uprising.

ABSENT WITHOUT LEAVE. By Heinrich Böll. Translated from the German by Leila Vennewitz. McGraw-Hill. $3.95. Written with a richness of allusion that reminds one of Kafka and Samuel Beckett, this novella discloses much about the contemporary German conscience and literary sensibility.

THE EMPEROR OF ICE-CREAM. By Brian Moore. Viking. $4.95. The author of *The Lonely Passion of Judith Hearne* gives an almost certainly autobiographical account of the conflicts of an adolescent in Belfast during World War II.

THE SAILOR WHO FELL FROM GRACE WITH THE SEA. By Yukio Mishima. Translated from the Japanese by John Nathan. Knopf. $3.95. A beautifully macabre portrayal of adult passions subsiding into domesticity.

COLLECTED STORIES. By Katherine Anne Porter. Harcourt, Brace & World. $5.95. A harvest that indicates it may be on her short stories rather than the novel *Ship of Fools* that the author's reputation will rest.

REPORT TO GRECO. By Nikos Kazantzakis. Translated from the Greek by P. A. Bien. Simon & Schuster. $7.50. This, Kazantzakis's final work and a key to all the others, is in the form of a fictional confession to his fellow Cretan, El Greco.

A STORY FOR TEDDY—AND OTHERS. By Harvey Swados. Simon & Schuster. $5. A collection of short stories that, with poetic realism, map the development of a writer.

THE CHERRY PIT. By Donald Harington. Random House. $5.95. The old theme of rebellion against middle-class marriage is given some new twists in this first novel.

TOTEMPOLE. By Sanford Friedman. Dutton. $5.95. A natural-born misfit finds fulfillment in a thoroughly unorthodox fashion.

MIDNIGHT COWBOY. By James Leo Herlihy. Simon & Schuster. $4.95. The innate poetry of the author of *The Movie-Goer* makes compelling reading of this story concerning a male prostitute and a crippled sneak-thief.

LET ME COUNT THE WAYS. By Peter De Vries. Little, Brown. $5. The religious and social foibles of a Polish-American furniture mover and his academic son are explored with wit and compassion.

A PENNY FOR CHARITY. By Seymour Epstein. Little, Brown. $4.95. Sixteen stories of unexceptional people coping, often courageously, with lives that have not fulfilled their youthful expectations.

HIGH WIND IN JAMAICA. By Richard Hughes. Harper & Row. $5. Originally published in the U.S. in 1929 as *The Innocent Voyage*, this novel has been compared to *Lord of the Flies* because it also deals with castaway children. Every bit as readable, actually it is more profound.

THE FLAG. By Robert Shaw. Harcourt, Brace & World. $4.95. The noted actor proves himself as adept at creating and motivating characters as at interpreting them. In the cast here are a former coal miner turned vicar, a fashionable Lady, a Kiplingesque general, a supercilious Etonian, and an emotional Fabian.

VENUSBERG and AGENTS AND PATIENTS. By Anthony Powell. Little, Brown. $4.75. Those already addicted to this Anglican Proust will treasure these early volumes, not previously published in this country. For others they will be a happy introduction.

WOMEN AND THE SUN. By Pierre Gascar. Atlantic-Little, Brown. $4.95. A volume of haunting stories related in a manner that is both terse and pregnant with emotion, by an author not as yet fashionable in this country.

THE MAKEPEACE EXPERIMENT. By Abram Tertz. Translated from the Russian by Manya Harari. Pantheon. $3.95. In a style that is late German romanticism garlanded with Russian and Jewish influences, the pseudonymous novelist tells how a messiah-dictator-clown establishes an eerie, independent town inside the Soviet.

THE GARDEN OF THE FINZI-CONTINIS. By Giorgio Bassani. Translated from the Italian by Isabel Quigly. Atheneum. $4.95. Describes with tender probing an adolescent idyll in an Italian Jewish community just before the Second World War.

THE COOK. By Henry Kressing. Random House. $4.95. A diabolical master of cuisine

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

systematically destroys two families through their own gluttony. You can't put it down but you may drop it with a scream.

DOG YEARS. By Günter Grass. Translated from the German by Ralph Manheim. Harcourt, Brace & World. $6.95. The world rushes out in this kaleidoscope of fictional characters, folktale figures, historic personages, mythological creatures; sights, sounds, and smells—all strung together by the odyssey of a gentile and a Jew in Germany just before, during, and after Hitler.

THE SOURCE. By James A. Michener. Random House. $7.95. Displaying remarkable research, the author, through the device of an archeological dig, peels back layer after layer of Hebraic history, to which he adds moving human detail.

NOT FOR PUBLICATION AND OTHER STORIES. By Nadine Gordimer. Viking. $4.95. Set mostly in South Africa, these stories capture, with rare accuracy, people in varied postures of human frailty.

VISA FOR AVALON. By Bryher. Harcourt, Brace & World. $3.50. The reader feels his fate bound up with that of an aged woman and her boarder who are trying to flee from an undescribed "movement" that has overtaken England.

A GREEN TREE IN GEDDE. By Alan Sharpe. New American Library. $5. This first novel shows the influence of D. H. Lawrence, Henry Miller, and Lawrence Durrell, but the author speaks with his own voice, making much of both the poetry and the comedy of sex.

EVERYTHING THAT RISES MUST CONVERGE. By Flannery O'Connor. Farrar, Straus & Giroux. $4.95. A posthumous collection of superb and terrifying short stories, in which human beings are described with dispassion and precision.

SQUARE'S PROGRESS. By Wilfrid Sheed. Farrar, Straus & Giroux. $4.95. A high-spirited, continuously amusing comedy of manners in which a latter-day *boobus Americanus* becomes more rounded, and his sharp-edged wife sustains some humane blunting.

AT PLAY IN THE FIELDS OF THE LORD. By Peter Matthiessen. Random House. $5.95. The author's evocation of the Amazon jungle is powerful, but no more remarkable than his insight into the people he portrays.

GOING TO MEET THE MAN. By James Baldwin. Dial. $4.95. These short stories, Mr. Baldwin's first collection, sing with truth dug out from pain.

THE STRONGHOLD. By Meyer Levin. Simon & Schuster. $5.95. Set in a Nazi prisoner-of-war camp, this book's unique achievement lies in the fusion of a fast-paced plot with a quest for moral values.

THE HERESIARCH AND CO. By Guillaume Apollinaire. Translated from the French by Remy Inglis Hall. Doubleday. $3.95. A collection of wittily impudent short stories by a madcap poet who may have been guilty, as accused, of stealing the *Mona Lisa*.

YOSHE KALB. By I. J. Singer. Translated from the Yiddish by Maurice Samuel. Harper & Row. $4.95. In the first of his novels to be reissued, the author of *The Brothers Ashkenazi* recreates, with sardonic high spirits, a legend of purity, corruption, superstition, and intolerance.

THE LITTLE SAINT. By Georges Simenon. Translated from the French by Bernard Frechtman. Harcourt, Brace & World. $4.50. The author shelves Inspector Maigret to communicate the urge for beauty as it develops in a tenement child who grows up to be a painter.

LOVE ON A DARK STREET. By Irwin Shaw. Delacorte. $4.95. Well-crafted short stories about characters as real as the people across the street or at the corner bar.

IT'S COLD IN PONGO-NI. By Edward Franklin. Vanguard. $3.95. A first novel about the futility of war narrated with an air of complete innocence: Doesn't everybody know that it's inane?

LA BATARDE. By Violette Leduc. Translated from the French by Derek Coltman. Farrar, Straus & Giroux. $6.95. The protagonist of this autobiographical novel, a *succès de scandale* in France, tells in baroque prose about her intricately deviant *amours*.

THE RED AND THE GREEN. By Iris Murdoch. Viking. $5. Both somber and farcical, this novel about an Anglo-Irish family offers an unconventional view of the uprising on Easter Monday some fifty years ago.

THE MANDELBAUM GATE. By Muriel Spark. Knopf, $5.95. In this artfully constructed story, the hypertense alley between Israel and Jordan symbolizes the conflicts not only between the Middle Eastern countries but within the heroine, a Catholic convert of Protestant-Jewish parentage engaged to a divorced archeologist.

AFRICAN STORIES. By Doris Lessing. Simon & Schuster. $7.95. These short stories, which include two never previously published in the States, further evidence the author's ability to mine the tenuous vein that is verity.

THE SAVAGE STATE. By Georges Conchon. Translated from the French by Peter Fryer. Holt, Rinehart & Winston. $4.50. Conceptually akin to *The Quiet American*, this Priz Goncourt winner ironically probes the plight of an earnest young UNESCO worker whose faith in interracial brotherhood is strained when he finds his wife living with a Minister of an African republic.

OF THE FARM. By John Updike. Knopf. $3.95. The sadness of old age is skillfully revealed in this unpretentious story about the affection and antagonism a thirty-five-year-old man feels for his possessive yet pathetic widowed mother.

ELECTRA. By Gladys Schmitt. Harcourt, Brace & World. $4.95. The ancient tale of Agamemnon's daughter—with her quick wit and bloody-mindedness, her charm and innocence, her abiding savagery—dramatically retold.

THE MAN WHO LOVED CHILDREN. By Christina Stead. Holt, Rinehart & Winston. $5.95. Washington in the Thirties is personified in this story about an infantile idealist, who, as father, husband, and bureaucrat, infuriates everyone.

THE PAINTED BIRD. By Jerzy Kosinski. Houghton Mifflin. $4.95. Delineates with terrifying impact the nightmare world of a six-year-old boy in Nazi-occupied Poland.

THE SECOND CHRISTMAS. By Louis Untermeyer. Illustrated in color by Louis Marak. Doubleday. $2.50. An imaginative reconstruction of the events of the Christmas day one year after Jesus's birth.

U.S. Panorama

THE OXFORD HISTORY OF THE AMERICAN PEOPLE. By Samuel Eliot Morison. Oxford. $12.50. The past—brimming with personality, anecdote, and insight—brought to life by one of America's most fastidious historians.

THE AMERICANS: The National Experience. By Daniel J. Boorstin. Random House. $8.95. In a sequel to *The Americans: The Colonial Experience*, Boorstin continues, up to the Civil War, his intellectual history, elucidating the while significant facets of the American character, *viz.* its boosterish, community-oriented bias.

GUNS AT THE FORKS. By Walter O'Meara. Prentice-Hall. $6.95. Stirringly recreates the battle between French and English for the "hub of the continent" during the 1750s.

MERIWETHER LEWIS: A Biography. By Richard Dillon. Coward-McCann. $6.95. Taking on Lewis's entire life, the author of this semipopular work devotes approximately three-fifths of its pages to the expedition, and includes a defense of Lewis's scientific research.

THE GATHERING OF ZION: The Story of the Mormon Trail. By Wallace Stegner. McGraw-Hill. $6.95. Those with even a minimal interest in covered wagons and the West will find this deeply felt and learned chronicle rewarding. Excellent maps plus steel engravings made from sketches by the English artist Frederick Piercy on the journey.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

THE NEGRO'S CIVIL WAR: How American Negroes Felt and Acted During the War for the Union. By James M. McPherson. Pantheon. $6.95. A collection of speeches, letters, articles, and official documents written by and about Negroes, who, at the time, were as divided as the white people but, when fundamental principles were involved, spoke out with amazing unanimity.

NEVER CALL RETREAT. By Bruce Catton. Doubleday. $7.50. This third and concluding volume in the first full-scale history of the Civil War achieves lofty effects with a remarkably downright style.

THE SOUTH AS IT IS: 1865-1866. By John Richard Dennett. Edited by Henry M. Christman. Viking. $6.95. The postwar South is vividly presented by the man sent to report on it by the *Nation*. He concluded the golden opportunity to institute Negro suffrage was immediately after Appomattox —by military occupation.

REBEL VOICES: An I.W.W. Anthology. Edited by Joyce L. Kornbluh. Univ. of Michigan Press. $12.50. A magnificent treasury of fact and lore about the International Workers of the World, excellently edited and beautifully produced.

PART OF THE TRUTH: An Autobiography. By Granville Hicks. Harcourt, Brace & World. $5.95. Highlights in the life of the writer who, during the Thirties, was "the American Man of Letters in the Popular Front."

FAIR FIGHTS AND FOUL: A Dissenting Lawyer's Life. By Thurman Arnold. Harcourt, Brace & World. $5.95. Recalls the skirmishes, in and out of courtrooms, that have absorbed a brilliant and irreverent attorney.

THE WORLDS OF ROBERT E. SHERWOOD: Mirror to His Times, 1896-1939. By John Mason Brown, Harper & Row. $6.95. An engrossing study of the metamorphosis of a playboy who became FDR's aide, as well as a Pulitzer prized playwright and historian.

DAYS OF SHAME. By Charles E. Potter. Coward-McCann. $5.95. Adds new, behind-the-scenes details to the confrontation between Senator Joseph McCarthy and the United States Army.

THE ACCIDENTAL CENTURY. By Michael Harrington. Macmillan. $5.95. To counteract problems raised by cybernation, the author suggests we pay people to become educated, to work in service professions, and to teach the arts of leisure.

MISSION WITH LEMAY: My Story. By General Curtis E. LeMay with MacKinlay Kantor. Doubleday. $7.95. Adds little to the inner history of World War II but is of great interest both as a portrait of the Air Force and of the man who for years presided over Strategic Air Command.

CONFRONTATION: Black and White. By Lerone Bennett, Jr. Johnson. $5.95. The senior editor of *Ebony* provides an objective and knowledgeable picture of the civil rights movement.

OUR FACES, OUR WORDS. By Lillian Smith. Norton. $3.75. This volume attempts not to describe or analyze the integration movement but to portray the sort of people involved in it—those with the crusaders' uncomplicated zeal, others with self-doubts.

INTEGRATION AT OLE MISS. By Russell H. Barrett. Quadrangle. $4.95. A faculty member deals devastatingly with the ignoble rebellion and the double role played by Governor Barnett.

THE FREE MEN. By John Ehle. Harper & Row. $5.95. A study in depth of the civil rights movement in Chapel Hill, N.C., which reached its peak with the arrest of ninety-eight townspeople and students in February 1964. The author was on the faculty of the University of North Carolina at the time.

LETTERS FROM MISSISSIPPI. Edited by Elizabeth Sutherland. McGraw-Hill. $4.95. Youthful hope and courage triumph over despair and self-doubt in these candid letters written by some of the 650 volunteers who went South in the summer of 1964.

FREEDOM SUMMER. By Sally Belfrage. Viking. $5. A superb reporter reviews her participation from the hectic orientation sessions in Ohio to her five days' imprisonment in Greenwood, Miss.

THREE LIVES FOR MISSISSIPPI. By William Bradford Huie. Trident. $4.95. The events leading to the murders of James Chaney, Andrew Goodman, and Michael Schwerner are so examined as to make one understand to some extent the murderers as well as the victims.

THE POWER OF LIFE AND DEATH. By Michael V. DiSalle. Random House. $4.95. The former Governor of Ohio who, with great anguish, had to pass on twelve appeals from the death sentence, makes a strong argument for abolition of the extreme penalty.

GAMBLER'S MONEY: The New Force in American Life. By Wallace Turner. Houghton Mifflin. $5.95. The Pulitzer Prize-winning reporter of the *New York Times* gives an alarming and well-documented account of the corruptive effect legalized gambling is having on the U.S. economy.

MY APPOINTED ROUNDS: 929 Days as Postmaster General. By J. Edward Day. Holt, Rinehart & Winston. $3.95. Every American who ever licked a stamp should read this lively account of the troubles that beset the man who ran the daffiest of all rat races.

Essays

BEYOND CULTURE: Essays on Literature and Learning. By Lionel Trilling. Viking. $5. Continues, with an air of civilized converse, the author's search for links between books and society.

MAMMON AND THE BLACK GODDESS. By Robert Graves. Doubleday. $3.95. The poet characterizes in detail the woman who may be the Muse made flesh—or "real woman."

THE IGNOBLE SAVAGES. By Mariano Picón-Salas. Translated from the Spanish by Herbert Weinstock. Knopf. $3.95. In a series of thoughtful and eloquent essays the late Venezuelan scholar, critic, and novelist cries out against the brutishness of the modern world.

SITUATIONS. By Jean-Paul Sartre. Translated from the French by Benita Eisler. Braziller. $5.95. Brilliant essays examining the works and ideas of some of the great figures in literature, philosophy, art, and music.

THE KING OF THE CATS. By F. W. Dupee. Farrar, Straus & Giroux. $4.95. Included in this collection of urbane magazine articles are personality studies ranging from Kafka to Chaplin, as well as literary criticism that is at once informative and sympathetic, and judicious.

Personal History

MAX: A Biography. By David Cecil. Houghton Mifflin. $6.95. An affectionate chronicle of Beerbohm's careers as artist, writer, and critic, and of his friendship with —or hostility toward—many of the great of his time.

MAX BEERBOHM'S LETTERS TO REGGIE TURNER. Edited by Rupert Hart-Davis. Lippincott. $6.50. It is unlikely that any future volume can reveal as much of Max as these letters to his Merton College (Oxford) crony, who was perhaps his only close friend.

REGGIE: A Portrait of Reginald Turner. By Stanley Weintraub. Braziller. $5. Throws yet more light upon the particular enclave that centered around Oscar Wilde in the vivacious and decadent 1890s.

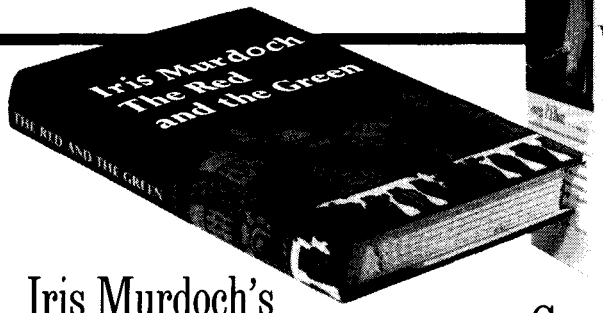
LETTERS OF FORD MADOX FORD. Edited by Richard M. Ludwig. Princeton University Press. $8.50. Reveals an interesting and observing mind as well as a more sympathetic personality than is generally accorded the author of the Tietjens tetralogy.

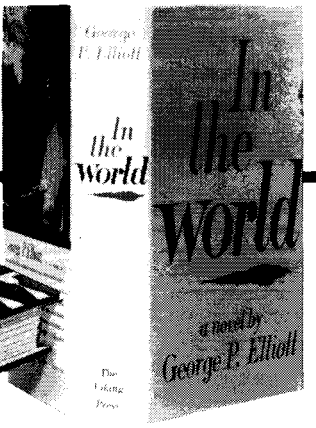
DR. JOHNSON: His Life in Letters. Selected and edited by David Littlejohn. Prentice-Hall. $5.95. An anthology plucked from the three-volume edition prepared by R. W. Chapman, affording a good sampling of the rich diversity of Johnson both as a man and as a writer.

THE GREAT SHAKESPEARE FORGERY. By Bernard Grebanier. Norton. $5. An entertaining account of the eighteenth-century

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

from VIKING



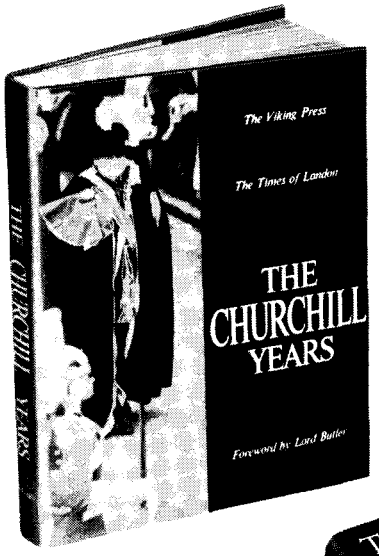


Iris Murdoch's finest novel THE RED AND THE GREEN

"I have always found Miss Murdoch's novels uncommonly readable... and none, to my mind, is more readable than *The Red and the Green*. In fact, I shan't be surprised if it turns up on the best-seller lists."
—GRANVILLE HICKS, *Saturday Review* $5.00

George P. Elliott's "big" novel IN THE WORLD

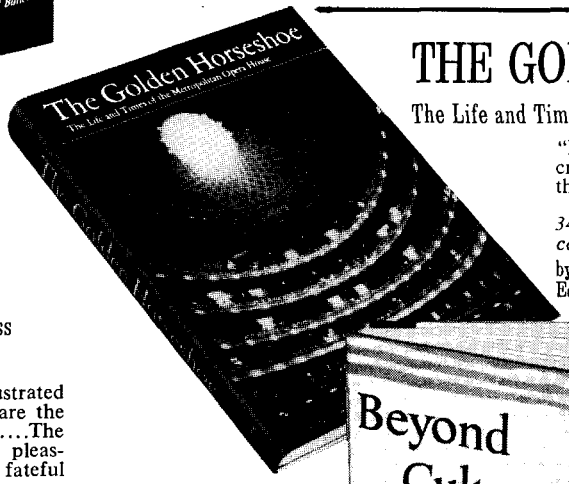
"... contemporary, urgent, intimate and wide-angled at the same time, and recorded with a complete command of the techniques of fiction. It is a 'big novel'—'big' in the artistic, not literal, sense."—JOHN BARKHAM, *Saturday Review Syndicate* $6.95



THE CHURCHILL YEARS 1874-1965

by the Editors of The Viking Press
Text by The Times of London

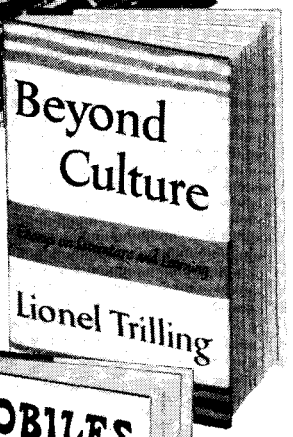
"Here, generously and grandly illustrated with a century of photographs, are the many lives of Winston Churchill....The wars, politicians, royalty, pomp, pleasures, and disasters of those fateful Churchill years, appear and reappear as the story unfolds. An excellent and moving record of a great man."—*N.Y. Times*
325 black-and-white illustrations, 6 color plates, many never before published.
9¾" x 12¾" $16.50



THE GOLDEN HORSESHOE

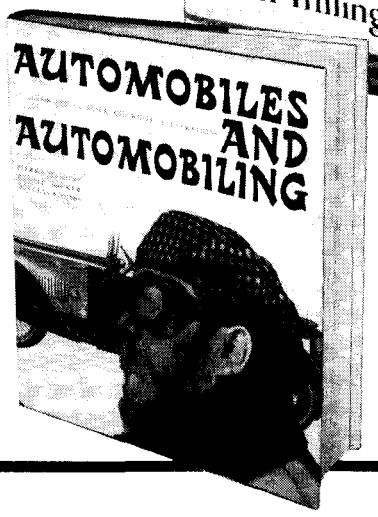
The Life and Times of The Metropolitan Opera House

"Easily the most fascinating book on opera....An incredible amount of information has been crowded into the more than 300 pages of this gorgeous volume."
—SIGMUND SPAETH
341 photographs in black-and-white, 16 pages in full color, 9⅛" x 12" $16.50
by Frank Merklin, John W. Freeman, and Gerald Fitzgerald, Editors of Opera News, with Arthur Solin



Lionel Trilling's new essays BEYOND CULTURE

The first collection of major essays in a decade by this distinguished teacher and critic. The eight pieces in this challenging work deal with a single theme—the relation of the intelligent individual to the culture of his time. "Literary criticism at its provocative best."—*Library Journal* $5.00



AUTOMOBILES AND AUTOMOBILING

by D. B. Tubbs and Ronald Barker

The most luxurious and entertaining book on the age of the motor car ever published! Great cars of both American and European make are shown in brilliantly detailed full-color drawings by Pierre Dumont, and in contemporary photographs that show what life was like for the early motorist, 1900-1940. *189 full-color drawings, 120 black-and-white illustrations,* 11⅜" x 13" $28.50
(after Jan. 1, $35.00)

THE VIKING PRESS

625 Madison Avenue, New York 10022

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

rascal whose fraudulent "Shakespeare" play was produced at a leading London theater.

STARTING OUT IN THE THIRTIES. By Alfred Kazin. Atlantic-Little, Brown. $4.95. A good-humored, spirited, and sad memoir of a crucial era by a man who pursued his own, carefully chosen course steadfastly.

LETTERS FROM JACK LONDON. Edited by King Hendricks and Irving Shepard. Odyssey. $10. In the re-creation of the novelist's agonizing struggle for success, the depth of his humanity is disclosed.

WILLIAM FAULKNER OF OXFORD. Edited by James W. Webb and A. Wigfall Green. Louisiana State University Press. $4.95. Reminiscences by more than forty of the novelist's neighbors add facets to his public personality.

PROUST: The Later Years. By George Painter. Little, Brown. $6.50. Making excellent use of primary material only recently available, this second of a two-volume work finishes the definitive biography, which details, without titillation, Proust's contradictory character.

NOTEBOOKS, 1942-1951. By Albert Camus. Translated from the French by Justin O'Brien. Knopf. $5. The Nobel Prize-winner is less tumultuous but no less committed in this second volume of his private jottings.

MONTAIGNE: A Biography. By Donald M. Frame. Harcourt, Brace & World. $10. This study is hailed as the best modern view of the life, works, and influence of the sixteenth-century essayist and philosopher.

THE LIFE OF DYLAN THOMAS. By Constantine FitzGibbon. Atlantic-Little, Brown. $7.95. Seldom has one who knew his subject so intimately written so evocative yet restrained a biography.

EDITH WHARTON AND HENRY JAMES: The Story of Their Friendship. By Millicent Bell. Braziller. $6.50. Elucidates previously unknown aspects of Mrs. Wharton's turgid life.

DREISER. By W. A. Swanberg. Scribners. $10. In an exhaustive chronicle, Mr. Swanberg, for the first time, shows the novelist in all his contradictions.

THE CRIPPLED TREE. By Han Suyin. Putnam. $5.95. Reliving her childhood in China, Mme. Han, a Eurasian, communicates vividly and in human terms the resentment of Orientals toward the United States.

THE REAWAKENING. By Primo Levi. Translated from the Italian by Stuart Woolf. Atlantic-Little, Brown. $4.75. The author describes his long march home to Italy from Auschwitz and how he became once more sensible of the joy of life.

THE MOST EXTRAORDINARY ADVENTURES OF MAJOR ROBERT STOBO. By Robert C. Alberts. Houghton Mifflin. $6.95. The suspenseful story, hitherto neglected, of a wealthy Virginia bachelor who was given to the French as hostage at the start of the French and Indian War, but escaped through 350 miles of enemy territory.

The Past

DEITIES AND DOLPHINS: The Story of the Nabataeans. By Nelson Glueck. Farrar, Straus & Giroux. $15. Resurrects a gifted and nearly forgotten people who flourished from approximately 200 B.C. to 200 A.D. and whose kingdom at one time extended from Syria to Sinai.

THE VINLAND MAP AND THE TARTAR RELATION. By R. A. Skelton, Thomas E. Marston, and George D. Painter, with a foreword by Alexander O. Victor. Yale University Press. $15. Analyzes documents of both historical and carto-bibliographical importance indicating that Vinland was actually in Newfoundland.

THE WASHING OF THE SPEARS: A History of the Rise of the Zulu Nation Under Shaka and Its Fall in the Zulu War of 1879. By Donald R. Morris. Simon & Schuster. $12. Relates with well-sustained drama the epic of the world's mightiest black African empire.

THE ANGUISH OF THE JEWS: Twenty-three Centuries of Anti-Semitism. By Edward H. Flannery. Macmillan. Hardbound, $6.95, paperback, $1.25. A Catholic priest blames avaricious monarchs, corrupt demagogues, ignorant peasants, and powerful churchmen—including influential Popes—for the virulence of a persistent prejudice.

THE WAR: 1941-45 (Vol. III of *Men, Years—Life*). By Ilya Ehrenburg. Translated from the Russian by Tatiana Shebunina and Yvonne Kapp. World. $5.95. The novelist now tells much he couldn't reveal before about the Nazi invasion of the USSR.

LENINGRAD 1941. By Dmitri V. Pavlov. Translated from the Russian by John C. Adams. The University of Chicago Press. $4.50. The man who was in charge of food supplies for the city during the 900-day siege provides graphs, tables, charts, and hundreds of ghastly facts about the greed and profiteering, selflessness and heroism during the blockade.

THE WAR YEARS: To the Eve of Jutland. By Arthur J. Marder. Oxford University Press. $14. This second volume in the Royal Navy series recapitulates the disaster of the Dardanelles, along with the political intrigue and shuttlecock in high Admiralty places.

CRISIS: The Inside Story of the Suez Conspiracy. By Terrence Robertson. Atheneum. $6.95. Drawing upon not previously publicized material provided by the Canadian government, this is a fast-moving, nonvindictive account of the invasion of Sinai that leaves none of the principals (including the U.S.) with much claim to statesmanship or honor.

PROCESSION. By John Gunther. Harper & Row. $6.95. Taken from the "Inside" books and updated, with postscripts, these sketches parade the high and mighty of the past thirty years.

Today's World

FLOODTIDE IN EUROPE. By Don Cook. Putnam. $6.50. The Paris correspondent of the Los Angeles *Times* sets forth with depth and vitality the achievements and problems of Western Europe.

THE SOVIET ECONOMY SINCE STALIN. By Harry Schwartz. Lippincott. $5. The USSR recognizes the need for more decentralization, incentives, and attention to consumer wants. Mr. Schwartz explains why reforms have not been enacted.

AFRICA: A Political Travelogue. By Thomas Molnar. Fleet. $6.95. Rejecting certain current attitudes concerning the Dark Continent, Molnar asserts that imperialism's greatest crime was its precipitous abandonment of infant nations.

O CANADA: An American's Notes on Canadian Culture. By Edmund Wilson. Farrar, Straus & Giroux. $4.95. A provocative report on a country that merits more American attention.

CANADA: The Uneasy Neighbor. By Gerald Clark. McKay. $6.50. A well-trained journalist deals with the complex problems that plague our northern neighbor—among them, the obtuseness of the United States Government and American businessmen.

THE WRETCHED OF THE EARTH. By Frantz Fanon. Translated from the French by Constance Farrington. Grove. $5. As a psychiatrist attached to a hospital during the Algerian war, the author found out that colonials had good reason for not liking colonists. He tells here what both should do about it.

International Relations

LATIN AMERICAN MISSION: An Adventure in Hemispheric Diplomacy. By deLesseps S. Morrison. Edited by Gerold Frank. Simon & Schuster. $5.95. Chronicles with gusto the former New Orleans mayor's experiences with State Department bureaucracy during his service as delegate to the Organization of American States.

YANKEES AND SAMURAI: America's Role in the Emergence of a Modern Japan. By Foster Rhea Dulles. Harper & Row. $6.50. Relates, through painstaking research and thoughtful synthesis, the growth of cordial relations between two widely divergent, once warring nations.

UNFINISHED REVOLUTION: America and the Third World. By C. L. Sulzberger. Atheneum. $5.95. The newspaper columnist considers the plight of struggling peoples whose only common bond is poverty, an inferiority complex, and frustrated nationalism.

THE TROUBLED PARTNERSHIP: A Reappraisal of the Western Alliance. By Henry A. Kissinger. McGraw-Hill-Council on Foreign Relations. $5.95. Presenting the French position as fairly as that of the American and British, Mr. Kissinger discusses the differences that have developed concerning the future of NATO.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

"The proper study of mankind is Man."

—Alexander Pope

ALAN PATON
SOUTH AFRICAN TRAGEDY:
The Life and Times of Jan Hofmeyr

South Africa today is inextricably bound to the life and death of Cabinet Minister Hofmeyr who, as an effective opponent of *apartheid*, represented in all likelihood the last hope for a liberal government policy. Alan Paton brings all his perceptive intuition as a novelist to the story of the "strange, shut-in man" whom he knew and loved, and depicts with compassion the problems of this troubled land. Maps and photographs. $10.00

KENNETH E. READ
THE HIGH VALLEY

A work of rare literary value: a distinguished anthropologist records two years spent among the natives of stone-age New Guinea — and candidly reports the impact on himself. "An extraordinarily vivid insight...an unusual book. I know nothing quite like it in anthropological literature."—H. L. SHAPIRO, *The New York Times*. Photographs. $6.95

MARGARET MEAD and FRANCES B. KAPLAN, editors
AMERICAN WOMEN

The recent Report of the President's Commission—established by the late John F. Kennedy —on the Status of Women is reprinted here in its entirety, together with other publications of the Commission and an Introduction and an Epilogue by Dr. Mead. "This is an important book."—EDWARD D. EDDY, *The New York Times*. Charts and photographs. $6.95

REINHOLD NIEBUHR
MAN'S NATURE AND HIS COMMUNITIES

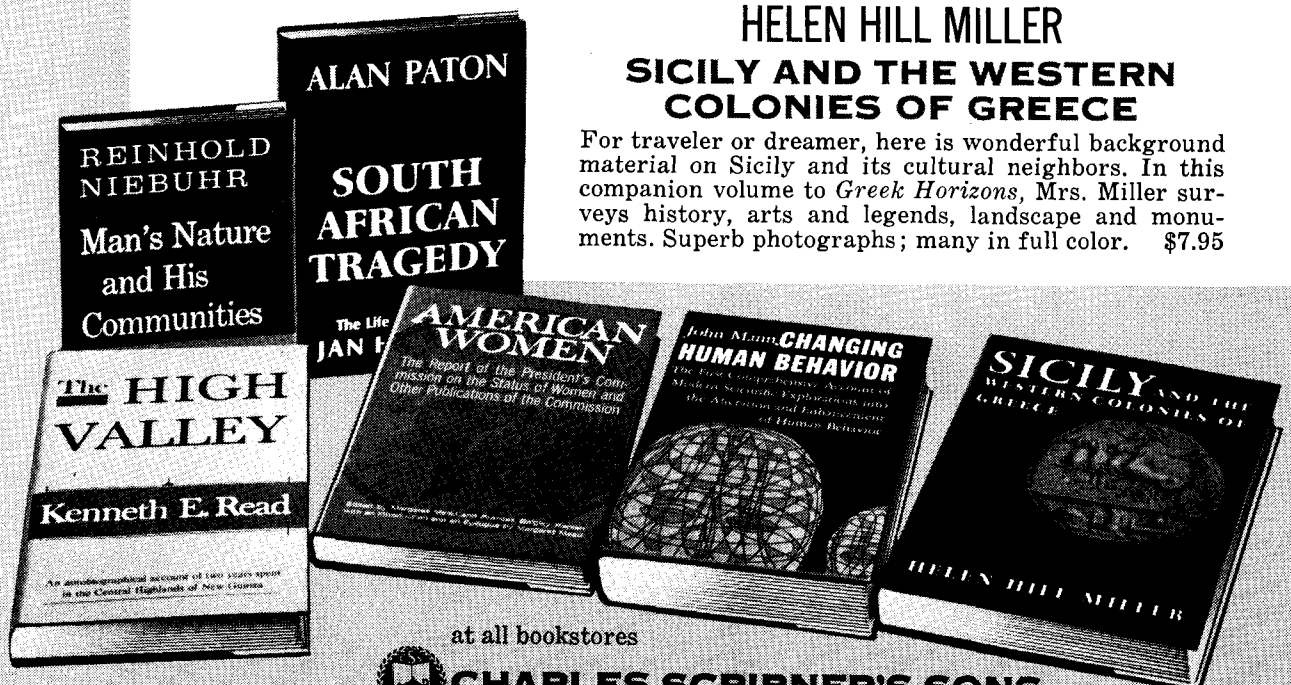
Essays on the nature of man and his political and social life—the major theme of Reinhold Niebuhr's lifework. Modifying in part his own doctrine of man, "the greatest living political philosopher of America" reevaluates idealistic and realistic social philosophies. $3.95

JOHN MANN
CHANGING HUMAN BEHAVIOR

The first comprehensive account of modern scientific explorations into the alteration and enhancement of human behavior. "Provides a new orientation and perspective—an important contribution...."—GORDON W. ALLPORT $5.95

HELEN HILL MILLER
SICILY AND THE WESTERN COLONIES OF GREECE

For traveler or dreamer, here is wonderful background material on Sicily and its cultural neighbors. In this companion volume to *Greek Horizons*, Mrs. Miller surveys history, arts and legends, landscape and monuments. Superb photographs; many in full color. $7.95



at all bookstores

CHARLES SCRIBNER'S SONS

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

THE NEW PRIESTHOOD. By Ralph E. Lapp. Harper & Row. $4.95. Seeks a formula for bringing scientist and statesman together to solve the problems raised by modern technology.

THE FREE WORLD COLOSSUS: A Critique of American Foreign Policy in the Cold War. By David Horowitz. Hill & Wang. $6.95. Our strategy of containment, asserts Mr. Horowitz, is really a disguise for counterrevolution.

THE UNITED STATES AND THE UNITED NATIONS. Edited by Franz B. Gross. University of Oklahoma Press. $6.95. A collection of essays expressing the "protracted conflict" point of view of the Foreign Policy Research Institute: namely, that we must build on many fronts the kind of peaceful world order that has a chance of enduring.

THE WAR-PEACE ESTABLISHMENT. By Arthur Herzog. Harper & Row. $4.95. Summarizes the conflicting views held by participants in the arms debate.

AN END TO ARMS. By Walter Millis. Atheneum. $5.95. The staff director of the Fund for the Republic foresees a revolution in the weapons systems that will make possible a demilitarized world by, perhaps, the 1980s.

DETENTE: Cold War Strategies in Transition. Edited by Eleanor Lansing Dulles and Robert Dickson Crane. Praeger. $5.95. Essays, mostly by people associated with the Center for Strategic Studies at Georgetown University, that point to some serious shortcomings in the way we use our power, wealth, and propaganda.

ARMS, MONEY, AND POLITICS. By Julius Duscha. Ives Washburn. $4.50. Contends that a political-military-industrial-labor complex has emerged with vested interests in the needless expansion of our overkill capacity.

AFTER TWENTY YEARS: Alternatives to the Cold War in Europe. By Richard J. Barnet and Marcus G. Raskin. Random House. $5.95. Because the Great Confrontation between the U.S. and the USSR no longer appears inevitable, might, the authors ask, a new and less dangerous security system for the Western World be built?

Issues and Ideals

PAUL TILLICH'S PHILOSOPHY OF CULTURE, SCIENCE, AND RELIGION. By James Luther Adams. Harper & Row. $5. One of Tillich's initial interpreters reviews and analyzes the philosopher's early writings, most of them still untranslated from the German, as well as the vast literature in several languages on his thought.

THE TROUBLE WITH THE CHURCH. By Helmut Thielicke. Harper & Row. $3.50. The renowned German clergyman explores what can be done to restore communication between preachers and people.

WHITE PROTESTANTISM AND THE NEGRO. By David Reimers. Oxford. $5. Traces the development of segregation within the churches since the Reconstruction period and discusses the emergence of changing attitudes in major denominations.

THIS PEOPLE ISRAEL: The Meaning of Jewish Existence. By Leo Baeck. Translated from the German by Albert H. Friedlander. Holt, Rinehart & Winston. $9.50. Describes, on an erudite level, how the Hebrews conceived the idea of God, entered into a Covenant with Him, and evolved the institutions that were part of their destiny.

THE PHILOSOPHY OF JEAN-PAUL SARTRE. Edited by Robert Denoon Cumming. Random House. $7.95. A copious selection from the Existentialist's works, arranged around his characteristic themes.

THE SCHWEITZER ALBUM. Text and pictures by Erica Anderson. Harper & Row. Through Dec. 31, $14.95. Thereafter, $17.50. Albert Schweitzer's complex personality and life of service are portrayed in rich dimensions in this volume, which includes the only color photographs of the doctor and his jungle hospital to appear in any book.

MINISTERS' WIVES. By William Douglas. Harper & Row. $4.95. A report on a survey of more than thirty Protestant denominations that explores frankly the roles of 5,000 clergymen's wives as mates, mothers, churchwomen, and members of the community.

THE PACIFIST CONSCIENCE. Edited by Peter Mayer. Holt, Rinehart & Winston. $7.95. Forty-three classic expressions on peace—many of them otherwise unobtainable today—by writers ranging from Buddha and Lao-tzu to Albert Camus and C. Wright Mills.

THE MAKING OF A MIND: Letters from a Soldier-Priest 1914-1919. By Pierre Teilhard de Chardin. Harper & Row. $5. Key personal writings from Teilhard's formative years are here made available in English for the first time.

POPE JOHN AND HIS REVOLUTION. By E. E. Y. Hales. Doubleday. $4.95. A well-known young English historian examines the spiritual make-up of Pope John XXIII and the processes that he initiated of renewal and change in the Church.

Poetry

TAPE FOR THE TURN OF THE YEAR. By A. R. Ammons. Cornell University Press. $4.95. A single, long verse diary written on a roll of adding-machine tape, and allowing the width of the paper to determine the length of the line, proves a surprisingly effective means of communicating one man's search for meaning.

CORSON'S INLET. By A. R. Ammons. Cornell University Press. $3.95. The same ease of style is displayed in these shorter, more impacted poems.

IN EXCITED REVERIE: A Centenary Tribute to William Butler Yeats, 1865-1939. Edited by A. Norman Jeffares and K. G. W. Cross. Macmillan. $10. Eighteen reminiscences, critical essays, and verse tributes, all but three of which were written for the occasion. The most engrossing is Conor Cruise O'Brien's essay, which, for the first time, thoroughly explores the extent of the poet's involvement with Fascism.

KNOCK UPON SILENCE. By Carolyn Kizer. Doubleday. $2.95. Translations from the eighth-century Chinese poet and tippler, Tu Fu, and original poems in a style apparently suggested by the translations. When she explores human relations in her own poems, Miss Kizer often achieves a moving fusion between things felt and things observed.

SEVEN OCCASIONS. By Hollis Summers. Rutgers University Press. $3.75. Full of wit, surprise, and insight that open avenues into the deeply serious, these poems are just right for reinvigorating the taste for poetry in those who feel they have lost it.

JANUARY. By David Shapiro. Holt, Rinehart & Winston. $4. Subtle in thought, simple (though unconventional) in execution, and graced with surprisingly unique imagery, this collection introduces a new talent much praised by older poets.

SELECTED POEMS, JOHN HOLMES. Beacon. $7.50. A gleaning from the life work of a poet who merits recognition.

WALT WHITMAN'S LEAVES OF GRASS: Comprehensive Reader's Edition. Edited by Harold W. Blodgett and Sculley Bradley. New York University Press. $12.50. Makes available the complete text in the poet's own final grouping, including previously excluded passages, a collection of Whitman's prefaces, and his letters "to the Reader" and to Emerson. Beautifully printed and generously illustrated with Whitman portraits.

HARLEM GALLERY: Book I, The Curator. By M. B. Tolson. Twayne. $4. One of America's greatest (although almost entirely ignored) poets has completed the first part of a work that promises to create a panoramic vision of Harlem.

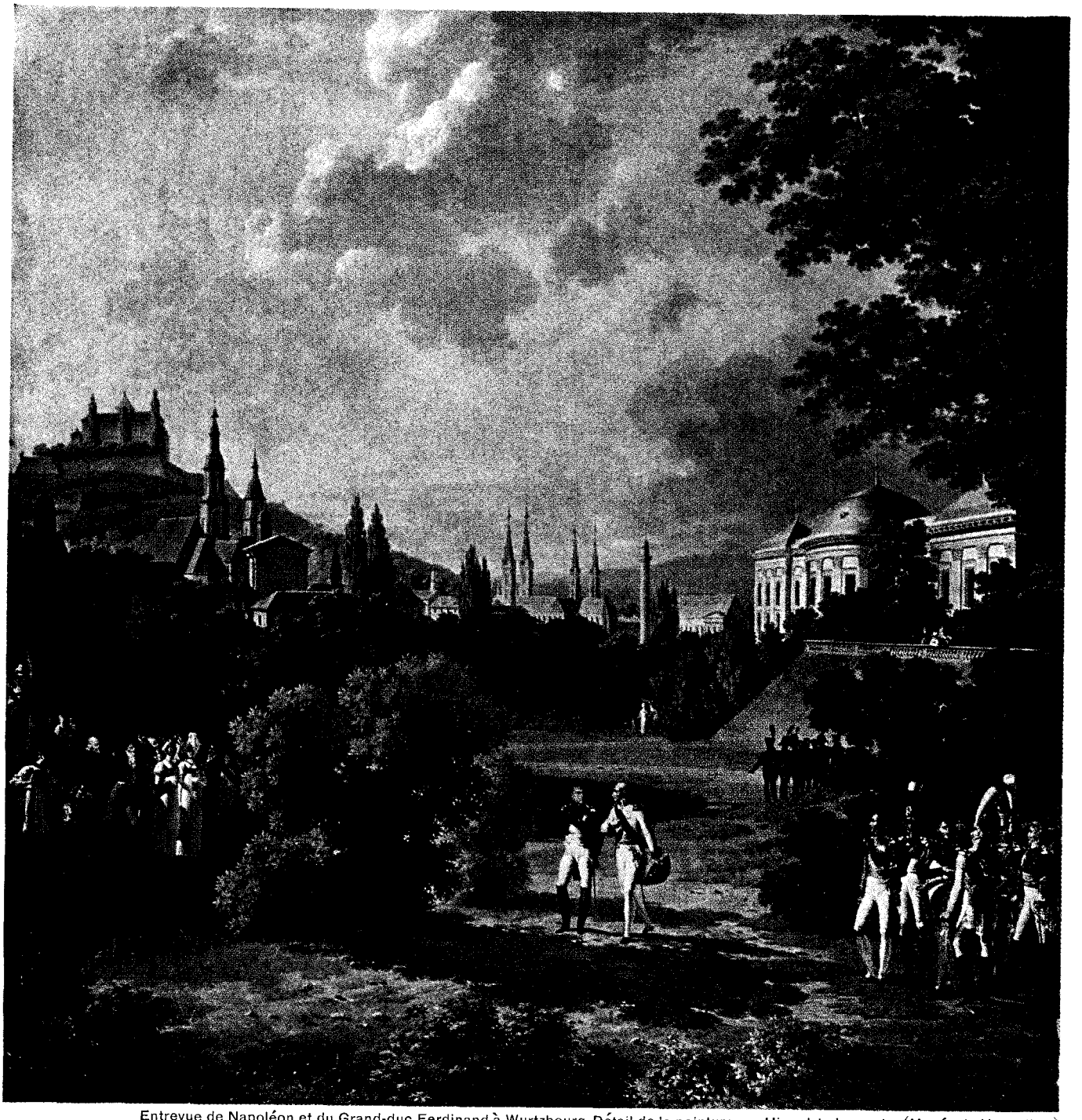
Heads of State

NAPOLEON AND JOSEPHINE: The Biography of a Marriage. By Frances Mossiker. Simon & Schuster. $6.95. The story of the emperor's great and unrequited passion will be told countless times, but rarely as well as here.

QUEEN VICTORIA: Born to Succeed. By Elizabeth Longford. Harper & Row. $8.50. The Countess of Longford draws upon Victoria's private correspondence to explain the source of authority that gave rise to either unquestioning obedience or flaming rebellion for so many generations.

DEAREST CHILD: Letters Between Queen Victoria and the Princess Royal. Edited by

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



Entrevue de Napoléon et du Grand-duc Ferdinand à Wurtzbourg. *Détail de la peinture par Hippolyte Lecomte.* (Musée de Versailles.)

Napoleon confers with his host at Würzburg, Archduke Ferdinand of Austria, whose niece, Marie-Louise, was destined to become the second Empress of the French in 1810. A few days after this interview, Napoleon attacked Prussia and was completely victorious at Jena and Auerstädt on October 14, 1806.

COURVOISIER
COGNAC

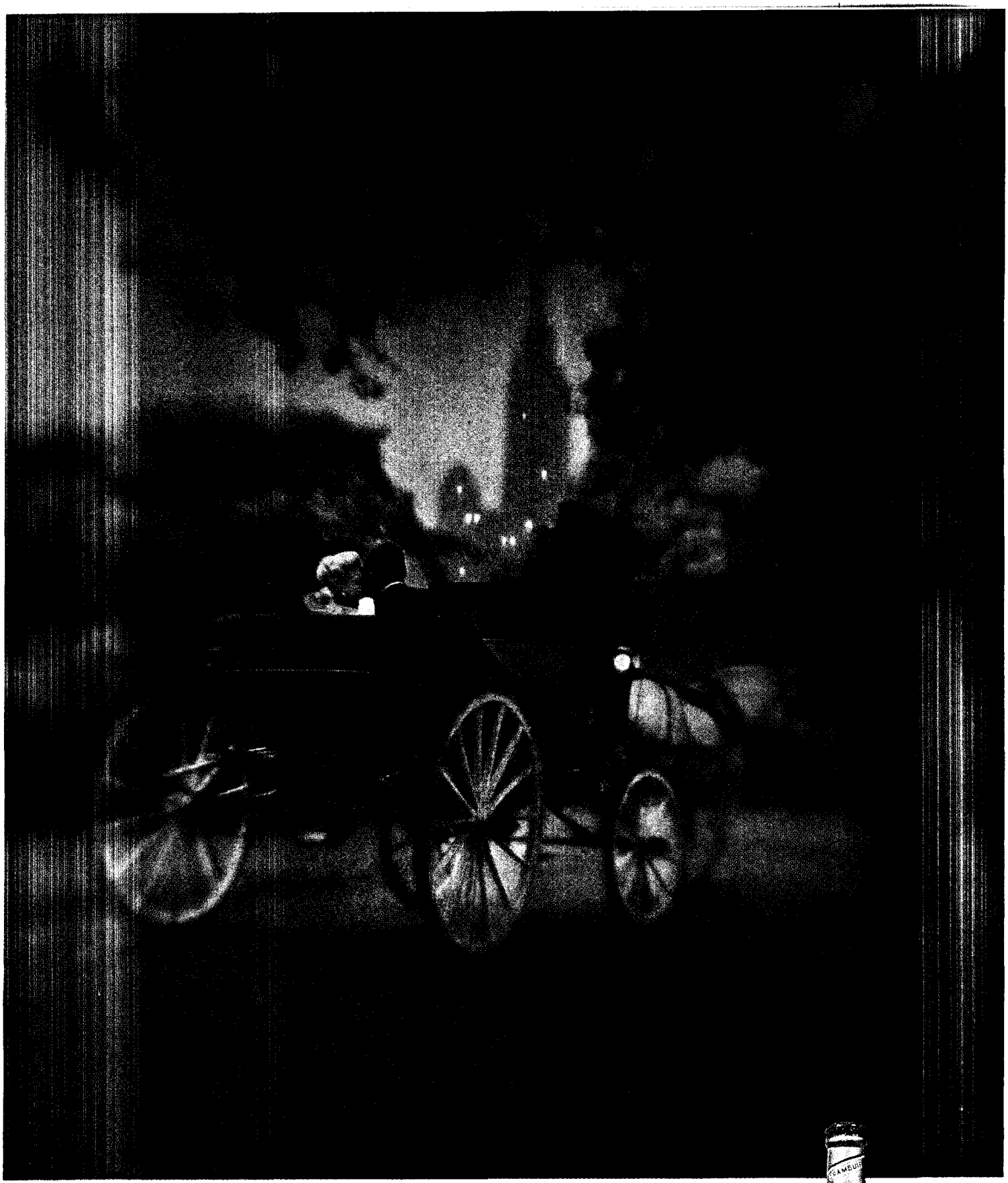
How the splendours of the past are recaptured in the rarest of pleasures today! Courvoisier Cognac, with its matchless flavour and bouquet, reveals itself as *The Brandy of Napoleon*—a part of the "*honneur, gloire et richesse*" that his own words proclaimed. And as we sip it, we discover why Courvoisier has long been the choice of kings and statesmen, of all who can command the finest.

*Courvoisier Cognac—and Courvoisier only—bears this registered phrase on every bottle. Reg. U.S. Pat. Off.

IMPORTED BY W. A. TAYLOR & COMPANY, NEW YORK, N.Y., SOLE DISTRIBUTORS FOR THE U.S.A.

C

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



Evenings that memories are made of
so often include **DRAMBUIE**
the cordial with the scotch whisky base

D

IMPORTED BY W. A. TAYLOR & COMPANY, NEW YORK, N. Y. 80 PROOF

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Roger Fulford. Holt, Rinehart & Winston. $5.95. This correspondence, hitherto largely unpublished, provides the most human picture ever published of the queen as woman, wife, and mother. It also illustrates why certain attitudes toward sex have been called "Victorian."

BISMARCK. By Werner Richter. Translated from the German by Brian Battershaw. Putnam. $6.95. Combining the talents of journalist and historian, the author gives us a superb portrait of a gifted hater as well as an able opportunist.

WINSTON CHURCHILL: An Intimate Portrait. By Violet Bonham Carter. Harcourt, Brace & World. $8.50. By concentrating on Churchill's early years, which she observed at close range, the daughter of Prime Minister Asquith shows how friendless the late prime minister was among mean-spirited politicians.

GEORGE WASHINGTON: The Forge of Experience (1732-1775). By James Thomas Flexner. Little, Brown. $7.95. Although his is not as thorough an assessment of the period as available elsewhere, by relying on well-researched facts, Mr. Flexner brings his subject vividly to life.

HOW THEY BECAME PRESIDENT: Thirty-five Ways to the White House. By Rexford G. Tugwell. Simon & Schuster. $8.95. The author's knowledge of history, gift for the telling detail, and personal experience (with Franklin D. Roosevelt's Brain Trust) make this an absorbing treatment of the topic.

WAGING PEACE: 1956-1961. By Dwight D. Eisenhower. Doubleday. $6.95. The concluding volume of the former President's memoirs shows a first-rate staff officer functioning as Chief Executive.

MAO AND THE CHINESE REVOLUTION. By Jerome Ch'ên. Oxford University Press. $7.50. Follows the Communist leader from his student days through the establishment of the people's Republic and, unlike earlier rather journalistic works, skillfully integrates a mound of documentary material. Contending that "poetry transmits the sound of the heart," Mr. Ch'ên includes thirty-seven poems by Mao.

THE KING AND HIS COURT. By Pierre Viansson-Ponté. Translated from the French by Elaine P. Halperin. Houghton Mifflin. $5. A candid close-up of the man who represents both the strength and weakness of France's Fifth Republic.

KENNEDY. By Theodore Sorenson. Harper & Row. $10. The drama of the narrative is in the events themselves, rather than their presentation, which, like the book's subject, is low-key, understated.

—Compiled by HELEN NELSON.

Whodunits

FUNERAL IN BERLIN. By Len Deighton. Putnam. $4.95. Plotters and counterplotters in the divided city (which is admirably depicted) here go about their devious and deadly businesses.

THE POWER. By William Harrington. Bobbs-Merrill. $4.95. Ohio county prosecutor tries case wherein lay preacher is accused of causing death of farm woman who foreswore medical treatment after consulting him.

THE FAR SIDE OF THE DOLLAR. By Ross Macdonald. Knopf. $3.95. Lew Archer, suave West Coast eye, hunts for missing youth along trail which has many ramifications, some of which *really* lead to dead ends.

FOR KICKS. By Dick Francis. Harper & Row. $3.95. Australian stud-farm operator jets to England to look into horse-doping racket; has himself a real wild time.

MIDNIGHT PLUS ONE. By Gavin Lyall. Scribners. $4.50. Motor dash from Brittany to Austrian border involves industrial biggie, secretary, bodyguard, and conductor of party; at issue is control of vast corporation; cars crumple, bullets whine; hostiles bite dust.

THE REVOLTING INTELLECTUALS ORGANIZATION. By Patrick D. Wall. Potter. $4.95. This serio-comic narrative (a latter-day Dean Swiftian situation) involves a high-I.Q. group, largely American, which sets out to make the world over.

THE DAY THE CALL CAME. By Thomas Hinde. Vanguard. $4.50. English gentleman-farmer (narrator) awaits instructions from "them" that will send him forth to accomplish his mission; attitude of neighbors, human and canine, important.

DEATH BY INCHES. By Dell Shannon. Morrow. $3.95. January heat wave and general crime wave (including dismembered female) make life miserable for Lt. Luis Mendoza of Los Angeles homicide and his capable crew.

A CARIBBEAN MYSTERY. By Agatha Christie. Dodd, Mead. $4.50. Miss Marple, elderly English amateur sleuth, takes her knitting to a Windward (or is it a Leeward?) Island and solves a murder.

DETECTIVE'S DUE. By Lesley Egan. Harper & Row. $3.95. Double murder, kidnaping, rape, and assorted lesser felonies keep Detective Vic Varollo and his Glendale (Calif.) associates on their toes; there are lighter moments, too.

THE TWIN SERPENTS. By Ronald Scott Thorn. Macmillan. $4.95. English surgeon, wedded to spendthrift beauty (her brother is a most unpleasant peer), lams in moment of crisis; initial and terminal action is on Aegean isle.

THE DOORBELL RANG. By Rex Stout. Viking. $3.50. Nero Wolfe, all 282 pounds of him, tangles by remote control with the FBI; Archie Goodwin, as expected, does the legwork. (For the other side of the shield, consult the following item.)

POWER PLAY. By The Gordons. Doubleday. $4.95. Wily aide steers bumbling U.S. Senator into supporting wrong prospect for directorship of FBI (action occurs in semi-distant future); Senate-House Commission hearing a sizzler.

AIRS ABOVE THE GROUND. By Mary Stewart. Mill-Morrow. $4.95. English veterinarian (f.), on errand to Austria, finds self semi-attached to traveling circus where death has struck; Lipizzan stallions do their stuff.

THE PERSECUTOR. By Ian Hamilton. Lippincott. $4.50. Australian disc jockey turns amateur eye following double murders; Woolloomooloo visited by stealth; poodle-clipper in cast.

THE EXPENDABLE SPY. By Jack D. Hunter. Dutton. $4.95. Yank G-2 op., whisked into 1945 Germany, finds self in clutter of black-marketeers, Gestapo alumni, Soviet agents, assorted civilians.

THE GAME OF X. By Robert Sheckley. Delacorte. $3.95. Jockeyed into intelligence work almost without his knowledge, William P. Nye, American lad footloose in Paris, turns into the spy that came in from the heat.

DEADFALL. By Desmond Cory. Walker. $4.95. Ace jewel-thief, English-born but operating in Spain with Frenchman and Frenchwoman, pulls his jobs with agility and aplomb.

—Compiled by SERGEANT CUFF.

Miscellaneous Treasures

JOHN FITZGERALD KENNEDY . . . AS WE REMEMBER HIM. Edited by Goddard Lieberson and Joan Meyers. Atheneum. $14.95.

PRIVATE VIEW. Text by Bryan Robertson and John Russell. Photographs by Lord Snowdon. Thomas Nelson. (Distributed by Time-Life Books.) $18. A vividly printed study of the British art world.

EVEREST: The West Ridge. By Thomas F. Hornbein. Sierra Club. $25. The hopes and accomplishments of twenty men from the American Mount Everest Expedition. Grand color photographs.

THE NEW WORLD: The First Pictures of America. Edited by Stefan Lorant. Duell, Sloan & Pearce. $20. Primary source accounts and illustrations of the first attempts to colonize America.

THE DAWN OF EUROPEAN CIVILIZATION. Edited by David Talbot Rice. McGraw-Hill. $28.50. An illustrated survey of the period from 500-1000 A.D.

THE ART OF THE PUPPET. By Bil Baird. Macmillan. $17.50 to Dec. 31; $19.95 thereafter. The history of puppetry and its relation to other performing arts. Illustrated.

THE ART OF IRAN. By André Godard. Praeger. $17.50.

CONSTANTINOPLE: From Byzantium to Istanbul. By David Talbot Rice. Photographs by Wim Swann. Stein & Day. $12.50 to Dec. 25; $15 thereafter.

THE DOGE'S PALACE. By Terisio Pignatti. Reynal/Morrow. $15.

LENINGRAD: History, Art, Architecture. By Nigel Gosling. Dutton. $25.

AMERICAN FURNITURE OF THE NINETEENTH CENTURY. By Celia Jackson Otto. Viking. $12.

(*Continued on page 75*)

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

A Gift of Art: From the Greeks to the Vanguard

By GEORGE HEARD HAMILTON

IT IS a good season indeed when the reviewer, facing the steep pile of bright holiday books, finds that the first in point of time and the weightiest in its matter is by all odds one of the signal art history accomplishments of the year. In *The Portraits of the Greeks* (Phaidon, $75) Gisela M. A. Richter, curator emeritus of the classical collections at the Metropolitan Museum, sets forth, with more than 2,000 illustrations, the corpus of antique portrait sculpture extending from the early fifth century B.C. through the Hellenistic era to portraits of notable Greeks in Roman times.

At first glance this is not delectable material for those in search of pretty pictures. Nor is the subject matter, strictly speaking, Greek art itself, because the overwhelming majority of extant portraits are Roman copies, executed with all manner of skill and clumsiness. But Miss Richter with her customary cunning breathes life into these broken stones. With her peerless archeological knowledge and instinctive sensitivity to sculptural volumes, she has traced an expressive and intellectual continuity that is perhaps more important than the actual materials with which she deals, for she has shown how the Greeks, even in so formally circumscribed a sphere as portraiture, and for a diverse cast of characters ranging from the greatest of poets to the least respectable of politicians, created the conditions of the modern portrait both as an image of an individual and as an iconic symbol of his status. In the beginning, so to speak, there was the problem of finding an image for Homer, already drowned in time, that would convey something of the imagined reality of the man. At the other end there were the all-too-human beings who for commemorative purposes had to be endowed with the attributes of power and intelligence which their roles in life, for instance as the unstable rulers of the unstable Hellenistic kingdoms, required.

Miss Richter tracks her quarry with formidable archeological citations, but just as one begins to weary of the fifteenth replica of a given head, she presents her conclusions on the relation of the literary and historical evidence of the sitter's appearance to the surviving sculptural remains, and at once we know that in her hands scholarship is one of the noblest instruments man has devised for probing and preserving his knowledge of himself (which may, after all, be what this splendid book is all about). The design of the volume and the quality of the reproductions are exceptionally good, even for the Phaidon Press.

The 400th anniversary of Michelangelo's death is commemorated in a large and impressive volume, *The Complete Works of Michelangelo* (Reyna/Morrow, $45). There are thirty-two excellent color plates and no fewer than 1,040 black-and-white illustrations, including splendid photographs of architectural details. The text consists of chapters by Italian scholars on the artist as sculptor, painter, architect, draftsman, and poet; an essay by Charles de Tolnay, the most eminent of contemporary authorities, presently director of the Casa Buonarroti in Florence; and a bibliography of items published during the past three years. The publishers are to be congratulated, not only for having sponsored so handsome a tribute to the greatest of the Tuscan masters, but for issuing it at a price that is not beyond the reach of those who need it most.

In the *Drawings of Michelangelo* (Braziller, $75) 103 of the master's drawings are presented, with a historical and stylistic introduction by Dr. de Tolnay and critical notes by Paula Barocchi, one of the leading authorities on the Michelangelo literature. Both scholars have keen eyes for artistic quality, but it is the presentation of the drawings that makes this sumptuous volume an important addition to the literature on Renaissance art. Each drawing appears in its full size and color, so that the format is spacious, and there is a copious selection of architectural drawings as well as studies for the paintings and sculpture. Professor de Tolnay calls attention to Michelangelo's conception of drawing as an essentially intellectual pursuit, or, as Vasari phrased it, drawing as "a visible expression of the concept which one has in the soul." Almost from the first, certainly soon after his studies from Giotto and Masaccio when he was looking for sources for his own figural style, Michelangelo saw in the human figure the forms he needed to express his exalted and essentially tragic point of view. This is not unexpected in his late religious subjects, where the Crucifixion and Resurrection obliged him to consider the end and meaning of all things. What is remarkable, and what is beautifully made clear in these handsome plates, is the way Michelangelo found in the turnings of human bodies forms that were expressively tragic in themselves.

The tremendous extension of our appreciation and acceptance, as part of a universal artistic heritage, of arts tangential to and even alien to the central and long dominant Greco-Roman tradition of Western art is a well-known phenomenon of twentieth-century esthetics. Two new books can strengthen our respect for such traditions even as they simultaneously deepen our awareness of the complex sources of Western art in our own time. In his *Coptic Art* (McGraw-Hill, $17.50) Klaus Wessel, professor of early Christian and Byzantine art at the University of Munich, unravels the historical, political, and artistic snarl that was Egypt in early Christian times when late antique art, both Greek and Greco-Egyptian, was adapted by the Christian communities for expressive purposes very different in kind and intensity from the originals. Coptic art is most familiar to us now in the textile fragments and small sculptures whose simplified frontal designs and schematic techniques have inspired such artists as Matisse and Modigliani. But this confrontation of antiquity with the rebellious outbursts of modern sensibility in simplified color, line, and composition should not blind us to the variety and stylistic intricacy of Coptic art through a span of several centuries.

William Fagg, deputy keeper of the African collections in the British Museum, has edited *Tribes and Forms in African Art* (Tudor, $12.50), a handsome picture book of African sculpture which also enlarges our understanding of what too often seemed either a single, stylistically confused tradition or a multitude of unrelated artifacts. His volume is a permanent record of an exhibition of 100 sculptures selected for the Berlin Festival of 1964 and later shown in Paris at the Musée des Arts Décoratifs. To these he has added twenty-two others, so that, in all, 122 tribal styles are represented by objects of great historical and artistic interest.

African tribal sculpture, unlike Coptic

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

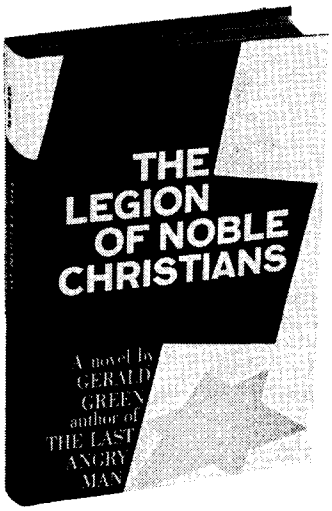
What would you do if the government began to execute your neighbors because of their religion or national origin?

☐ *I'd mind my own business.*

☐ **I'd write letters of protest.**

☐ I'd help the secret police in my spare time and make extra money for being patriotic.

☐ ***I'd try to save them, even at the risk of my own life.***



Gerald Green

author of **The Last Angry Man,** has produced a novel dedicated to those who were *compelled* to answer. **The Legion of Noble Christians** is the year's most challenging novel... written with anger, tempered by irony, wit, and a Chaplin-like flair for the unexpected.

During Hitler's reign of terror, a small band of Catholics and Protestants—with no knowledge of espionage or sabotage — helped thousands of Jews escape the bloodiest holocaust in history.

To show you how and why, Gerald Green has created a fast-paced picaresque novel set in the present time, with the most unlikely hero since Don Quixote. He's Buck Sweeney, a likeable but backslid Catholic, jet-set freeloader, a carouser straight out of Rabelais. When he finally takes a job, it's for a Jewish-operated foundation dedicated to honoring Christians who, years ago, risked their lives to save the lives of strangers. Told to find them, Sweeney turns into a reluctant Ulysses.

His "Odyssey" is to a nightmare... to a plague of questions such as "How could it happen?" and "Could it happen again?" and "Is it happening *now?*"

$4.95 at all booksellers

TRIDENT PRESS 630 Fifth Avenue, New York, N.Y. 10020

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

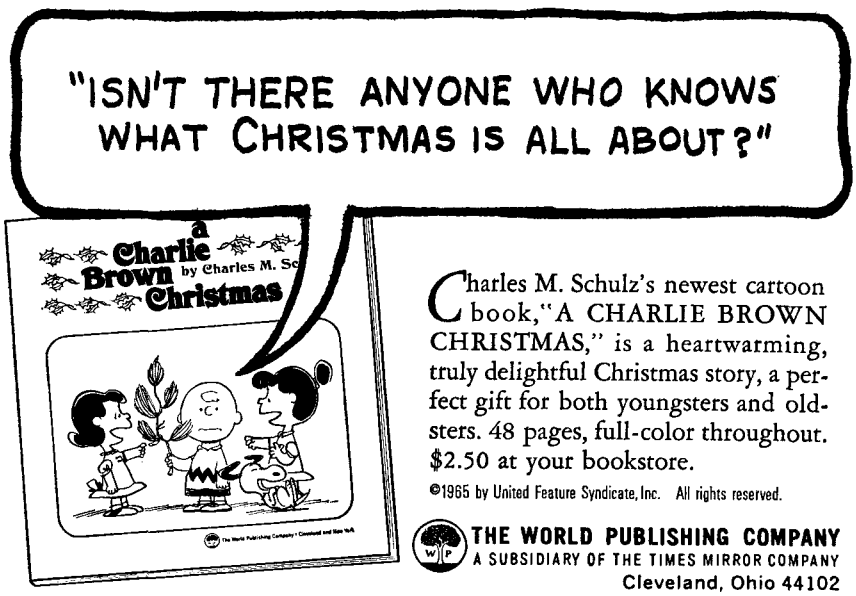
art, has hardly any history in the sense of datable, documented sequences of events. Usually little more is known of a given work than the date and place where it was procured and whatever of its past had been handed down orally within the tribe. The world of the African artists' forms is not entirely unfamiliar to us, Picasso and the German Expressionists having long ago found in African sculpture mysterious sources of formal power for their own works; but its range, its richness, and its masterpieces are less known, so many of them being dispersed throughout the ethnographical museums of Europe and this country. By distinguishing the salient sculptural characteristics of the many tribes Mr. Fagg not only brings order into the geographical and cultural complex of central African art, but indicates the artistic qualities which for many of us are the principal interest of these awesome materials. One wishes space had allowed him to reproduce more than one object from each tribe so that when the qualities of certain forms are mentioned the reader might have comparative evidence for such evaluations.

Students of nineteenth-century French painting will be glad to know that Jonathan Mayne's edition of Baudelaire's *Salons*, published some years ago as *The Mirror of Art*, has reappeared in a larger and more handsomer format as *Art in Paris, 1845-1862* (Phaidon, $7.95), a companion volume to his edition of Baudelaire's studies of Guys, Delacroix, and Poe issued last year as *The Painter of Modern Life and Other Essays*. Mayne's translations are accurate and idiomatic, and they have a sensitivity proper for a great poet's prose. His historian's feeling for the period leads him to provide illustrations that amplify the texts. The unwary might be warned that Auguste Rodin's *Cathedrals of France* (Beacon, $17.50) has little to do with medieval art and less with cathedrals. The book, as Sir Herbert Read points out in his preface, is really about Rodin himself, about his feelings for France, and for form in space. The Whitmanesque evocations of national greatness in the past and squalor in the present grow tedious, but the inflated passages are again and again enlivened by startlingly visual insights. For us who have only begun to discover Rodin's true stature as a sculptor this is an important addition to the little that is available on him in English. The translation by Elisabeth Chase Geissbuhler is entirely readable.

Henry Moore, Sculpture 1955-1964 (George Wittenborn, $15) is the third volume in the continuing complete catalogue of the British sculptor's work. This was the period of the totemic "Upright Motives," the "Glenkiln Crosses," of 1955-56, and of the large travertine reclining figure of 1957-58 for the headquarters of UNESCO in Paris, in itself a heroically scaled synthesis of thirty years' exploration of the reclining female figure, looking lost and strangely little in its outdoor setting. Beginning in 1960 in his "Two Piece" and "Three Piece Reclining Figures" Moore broke the familiar woman into sections which when seen singly have a massive grandeur, half architectural and half natural like great distant mountains or weather-worn cliffs standing in the sea. Moore is remarkable not only for the persistence with which he has pursued his theme (although there is plenty of evidence that the reclining woman does not consume all his sculptural energies), but also for the variety of expression he has found for it in modes ranging from an attenuated naturalism to severe abstraction. It has become almost a fashion to belittle artists when they age and accumulate academic honors, but there is still very little in Moore's art that is artistically academic. In the continuous bone-like forms of the "Large Torso: Arch" of 1962-63 he achieved what many younger sculptors seek and few find, a heroic monumentality that does not exclude the sort of expressive content which is indescribable in words but which Sir Herbert Read alludes to in his introduction when he writes that "Moore's greatness as a sculptor lies in his power to realize in sensuous perfection symbols that reveal to mankind some of the unknown dimensions of reality."

THERE are three new catalogues of the Metropolitan Museum's permanent collections of American art. The first volume of *American Paintings* ($7.50), compiled by Albert Ten Eyck Gardner and Stuart P. Feld, the associate and assistant curators in the American department, includes only work by painters "born by 1815," but the significance of the date is not indicated. Since the first in age, John Smibert, was born in Scotland in 1688, this makes for a broad run from the earliest colonial limners to the first nineteenth-century generation of landscape and portrait painters, of whom Thomas Cole, William Sidney Mount, and George Caleb Bingham were among the more memorable. In between are representative and sometimes very fine works by the principal masters of our eighteenth century. This was primarily, of course, a period of portraiture, to the almost total neglect of genre, still-life, historical, and religious painting. But for those who, like Miss Richter, do not flinch in front of faces, the succession of images offers unusual cultural and artistic satisfactions. The portraits of the early political figures, of the merchant princes and their ladies, gradually become more iconic symbols of rank and status, while from time to time a Feke, a Copley, or a Stuart transcends his materials in forms of enduring artistic interest. The authors' treatment of this mass of pictures is straightforward as well as strictly chronological. Their brief biographical statements, on both artists and subjects, are pertinent, and they enlarge one's sense of the historical circumstances by apt quotations from contemporary literature and documents.

Mr. Gardner has followed the same course in his catalogue of the *American Sculpture* ($7.50) in the museum, a collection which now includes 354 pieces by 176 sculptors. The material is much less known, due to the public's traditional preference for pictures over statuary, but familiarity may breed something like contempt for this conglomerate mass of what looks very much like mediocrity. Of course there are fine things now and then. Hiram Powers was a true sculptor in his bust of Andrew Jackson, and there are Rimmer's strong bronzes, a good group of Saint-Gaudens, and Barnard's colossal "Struggle of the



Charles M. Schulz's newest cartoon book, "A CHARLIE BROWN CHRISTMAS," is a heartwarming, truly delightful Christmas story, a perfect gift for both youngsters and oldsters. 48 pages, full-color throughout. $2.50 at your bookstore.

©1965 by United Feature Syndicate, Inc. All rights reserved.

THE WORLD PUBLISHING COMPANY
A SUBSIDIARY OF THE TIMES MIRROR COMPANY
Cleveland, Ohio 44102

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Two Natures in Man," which can hold its own with Rodin's marble. But, living artists aside, what else is there in this clamorous throng of heads and figures in bronze and stone, those all too often "naked men, women, and children," described by Jean Arp, who "untiringly dance, chase butterflies, shoot arrows, hold out apples, blow the flute . . . the perfect expression of a mad world"? Or at least of a world that not only no longer exists but seems incapable of resuscitation.

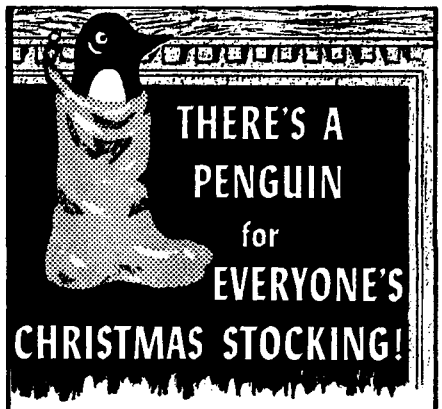
The third volume is not so much a catalogue as a historical survey of *American Painting in the Twentieth Century* ($7.50) based on last summer's large exhibition of American art from the museum's collections. Henry Geldzahler, associate curator of American paintings and sculpture, has dispensed with the scholarly apparatus of the catalogue *raisonné* (for which perhaps the time has not yet come) in order to tell a continuous story, in ten chapters, of American painting from The Eight to the "New Abstraction" of the 1950s and 60s, stopping just short of Pop and Op. Mr. Geldzahler is one of the youngest generation of scholars, but his learning is already impressive. In the space at his disposal—and he has accommodated his text to the illustrations, which are large enough to mean something to the reader—he tells an oft-told tale precisely and interestingly.

Sir Herbert Read has for long been one of the staunchest supporters of the modern movement, exercising on behalf of Henry Moore, Klee, the Surrealists, and many other modern artists the sort of patient but inflexible coercion that Roger Fry pursued for Cézanne and the Post-Impressionists. But where Fry's criticism was primarily formalistic, Sir Herbert has long insisted on both the intellectual content and the psychological significance of works of art. Those who believe that such works exist somewhere in physical space detached from the minds of their creators have not liked or perhaps not understood his arguments, which have sometimes been hard to follow. Nor is it heartening now to find this dean of British critics somewhat less than enthusiastic about recent developments in painting and sculpture. In his new volume of collected essays, *The Origins of Form in Art* (Horizon, $6.50), Sir Herbert continues his search, as he describes it, for a "social, indeed, a biological principle in art" (one might also add, or substitute, a psychological principle). The reasons for his present disenchantment, if that is it, can be understood when he invokes the principle, so unfashionable today, of the integrity of art, which he defines as "an unrelenting concentration on formal unity, on stylistic vitality, to the end that art serves the evolving consciousness of mankind in the total effort to establish a human world in the midst of an indifferent universe." This is neither an irrelevant nor outmoded point of view, if, as Sir Herbert insists, "art always was and must remain a mode of symbolic discourse, and where there is no symbol and no discourse, there is no art." In nine essays Sir Herbert explores with his usual inflexible gentleness the meaning of artistic symbols from prehistory to the present.

The significance of artistic form as a mode of symbolic discourse may well be the difficult and unacknowledged core of our present attempts to assess the significance of Pop art. It is not enough to state flatly, as Samuel Adams Green does in his preface to John Rublovsky and Ken Heyman's *Pop Art* (Basic Books, $12.50) that "art is no longer an escape from, but an appreciation of reality." The problem is to define "reality" and then decide how well a work of art signifies it. Appreciation is not enough, but appreciation is about all one gets in this group of five enthusiastic statements about the leading Pop artists, here identified as Lichtenstein, Oldenburg, Rosenquist, Warhol, and Wesselman.

There is no denying the excitement and entertainment which these young artists' works provide, nor the ingenuity, the wit, and the visual audacity with which they manipulate the vulgar aspects of our commonplace environments —the drugstore, the supermarket, or the secondhand car lot. One only asks, are these *the* significant aspects of our lives? Does their presentation with all the skills of artsmanship, cunningly projected by the dealer, the critic, and the museum curator, really justify the statement, the first in the text, that "Art is made of the stuff of life. It is an expression that arises out of the unique experience of a particular time and place, reflecting the common knowledge of that era." Brave words, but do they really apply to any other art, to Matisse or Manet, or to the sculptors of Chartres and the Parthenon, who must have been young once themselves? They could also have presented the visual sludge of their particular time and place, had their intentions been so trivial.

The answers to some of these questions may possibly be found in an unassuming but important book, *The Vanguard Artist, Portrait and Self-Portrait* (Quadrangle, $7.50), by Bernard Rosenberg and Norris Fliegel, respectively associate professor of sociology at City College in New York and assistant professor of education at Hunter College. The text (and for once there are no pictures at all) is based on extensive interviews with twenty-nine artists, among whom, so we are assured, were some of the most eminent figures of the pre-Pop generation. Extracts from the interviews,



How long is your Christmas list? 10 . . . 20 . . . 50 names? Penguin's list of books for Christmas giving runs to almost 800. In all fields. For all tastes, all ages, all friends and relatives, all 10 . . . 20 . . . 50 names on your Christmas list. Some examples:

THE CULTURE CONSUMERS: ART AND AFFLUENCE IN AMERICA. *Alvin Toffler.* The first comprehensive study of the post-war culture explosion, by a former associate editor of *Fortune* who traveled 40,000 miles gathering material. Hailed by some as a renaissance, denounced by others as a fraud, America's "culture boom" is one of the significant developments of our time. "Superbly researched and impeccably organized . . . a useful and illuminating discussion of a controversial subject."
—*Saturday Review Syndicate.* $1.25

WITCHCRAFT. *Pennethorne Hughes.* An absorbing and authoritative survey covering the religious background of witchcraft, its early records and practices in medieval Europe, and the reasons for its decline. $1.25

FOR CHRISTMAS CAROLING AND NEW YEAR SINGING

THE PENGUIN BOOK OF CHRISTMAS CAROLS. *Edited by Elizabeth Poston.* A new collection of fifty carols from England, the Continent and Russia. Words to foreign carols have been newly translated and all songs are presented in unique, easy-to-follow musical arrangements. $1.45

THE PENGUIN BOOK OF AMERICAN FOLK SONGS. *Compiled and edited with notes by Alan Lomax. Piano arrangements by Elizabeth Poston.* Words and music for 111 favorites of all times, from all areas. With guitar chords and complete guitar learning method. $1.95

THE PENGUIN DICTIONARY OF ENGLISH. The widely-acclaimed new space-age guide to modern English — American and international usage. Seven years in preparation . . . 800 pages . . . with over 45,000 entries and many new words, features and conveniences not available in other dictionaries — *regardless of price.* $1.95

TEN MYSTERIES. *Freeman Wills Crofts.* These ten volumes, recently published by Penguin, have enabled American readers to discover one of the greatest mystery writers of all time: MYSTERY IN THE CHANNEL, CRIME AT GUILDFORD, THE CHEYNE MYSTERY, THE SEA MYSTERY, DEATH OF A TRAIN, THE LOSS OF THE JANE VOSPER, INSPECTOR FRENCH'S GREATEST CASE, THE PIT PROP SYNDICATE, THE 12:30 FROM CROYDON, GOLDEN ASHES. *An original, sure-to-be-appreciated holiday gift for every mystery fan.* 75¢ each

See your paperback dealer for these and other entertaining, informative Penguins — for Christmas giving and year-round reading pleasure.

PENGUIN BOOKS INC

3300 Clipper Mill Road, Baltimore, Md. 21211

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

BULLETIN OF THE CENTER FOR CHILDREN'S BOOKS

- A monthly review journal of books for children of ages 4 to 14.
- Coverage approximately 75 books per month.
- Accepts no advertising.
- Evaluations made by a committee of educators and librarians.

Subscription rate $4.50 per year.

Published by

THE UNIVERSITY OF CHICAGO GRADUATE LIBRARY SCHOOL

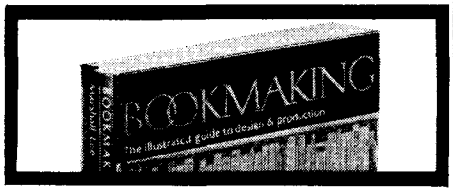
1116 East 59th Street
Chicago, Illinois 60637

"A Critical Approach to Children's Literature" will be the topic of the 31st annual conference of the Graduate Library School, to be held in Chicago August 1-3, 1966. The conference proceedings will be published in an annual series.

The School also publishes:

- The Library Quarterly
- (Journal of) Mechanical Translation and Computational Linguistics

See classified advertisement under "Colleges" for announcement of Fellowships, Scholarships, and Research Assistantships for Graduate Study in Library Science at the University of Chicago.



Here's the ideal Christmas gift for anyone who works with books – or shares an interest in how books are designed and produced . . .

BOOKMAKING:

The Illustrated Guide to Design and Production

This handsome new book is the first of its kind – an in-depth description of the many integrated steps involved in illustrating, designing and manufacturing books. Written by award-winning book designer Marshall Lee, it gives you a behind-the-scenes account of problems in this fascinating field. You learn just how an artist tackles a design problem, how he picks material (with an eye for the economical as well as the beautiful), what contributions are made by typographers, lithographers, production managers, binders, paper manufacturers, etc. If you love books in general – and a lively, handsome book in particular, this is a Christmas treat you'll enjoy. 416 pages, 7" x 10", with more than 300 "how-to" illustrations. $12.75 net postpaid, 20% discount on 5 or more.

Order from Dept. BMK
R.R. Bowker Co., 1180 Ave. of the Americas, N.Y., N.Y. 10036

Please send me .... copies of BOOKMAKING: The Illustrated Guide to Design and Production @ $12.75 net pp. each.

NAME_____

ADDRESS_____

CITY_____STATE_____ZIP____

with sociological and psychological analyses by the authors, have been grouped by chapters to elucidate such aspects of creativity as the conflict between the generations, familial and cultural origins, that old nightmare of alienation and integration, and the ambiguity of success. The editors' comments are mercifully unpretentious and written in the simplest prose; the quotations, recorded on tape, preserve the offhand, half-profane jargon of artists' talk so well that one imagines one can pierce the screen of anonymity. It is still too soon to tell whether even the editors' tenative conclusions would be valid in other circumstances than this particular time and place—the New York School of the 1950s. But that is of less account than the light their work throws upon the experiences of the men and women who have created some of the most important art of our time. One hopes that *The Vanguard Artist* will be read by those who will have to write the history of our times, and that similar studies, similarly unencumbered by personalities, will be undertaken for other groups.

Revelation Without Warning

Four Novels, *by Marguerite Duras, translated from the French by Sonia Pitt-Rivers, Irina Morduch, Richard Seaver, and Anne Borchardt (Grove. 303 pp. $3.95), sets powerful subconscious mechanisms in motion behind a screen of trivia. Leon S. Roudiez teaches contemporary French literature at Columbia.*

By LEON S. ROUDIEZ

MARGUERITE DURAS is a storyteller whose narrative lines is deceptively simple; as a matter of fact, each of the four novels included in the present volume seems utterly transparent in all its aspects. In a style that appears casual and unadorned, she relates a brief episode from the lives of ordinary people who express little beyond banalities. At the end not much has happened, there has been neither thrill nor suspense; we are liable to finish the book wondering what it was all about and what compelled us to read until the last page. We may then realize that an obscure force has indeed been driving us on, making us absorb a lot more than we thought possible. We were temporarily deceived—perhaps because we expected Mme. Duras to appeal primarily to our rational consciousness. Her technique, however, consists in setting powerful subconscious mechanisms in motion behind a screen of trivia.

A man and a woman meet in a public square; they talk at length, and we learn of their helplessness, of their longing for a love and a freedom they have never known; at last they part company, perhaps to meet again, perhaps not (*The Square*). A lonesome mother accompanies her child to his piano lesson; during that lesson a crime is committed in a café nearby, and for the rest of the novel the mother tries to understand why a man murdered his mistress, wishing that she, too, could be loved by a man passionate enough to kill her (*Moderato Cantabile*). Three French tourists in Spain, a married couple and a woman friend, are forced by a storm to spend the night in a small town where a man has just shot his wife and her lover; the murderer is at large but the French wife, who is as lonesome as the protagonist of the previous novel, finds him by chance and tries to save him; she fails, losing her husband to the other woman as well (*10:30 on a Summer Night*). An old man waits for a contractor outside the house he has bought for his daughter; he waits, and the contractor's child comes to warn him that her father will be late; he waits, and the contractor's wife comes to say that he will be later still; they both wait and despairingly talk about their respective daughter and husband whose love they sense they are losing (*The Afternoon of Mr. Andesmas*).

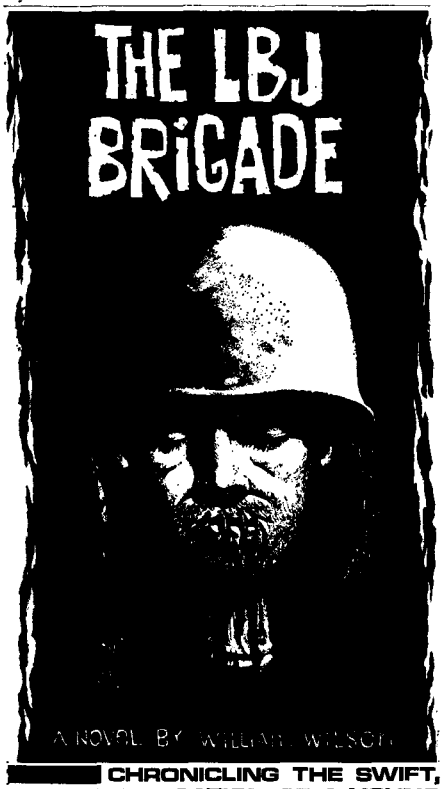
When we analyze these characters, we see that even when they are confronted with a crime they remain beyond its dramatic range; when two of them meet and are faced with a similar emotional problem, they fail to become involved with each other. But we, as readers, do become involved: we experience the revelation to which the characters appear to be blind. Mme. Duras's achievement consists, partly, in having the men and women of her stories bring us to a full consciousness of the very things they are empathically groping for. In a way, we are led to participate in the creative act, not so much because of any lack in the novels as on account of the irrational nature of the awareness that is suggested. For a long time after we have finished each slim narrative, it continues to grow within us.

An examination of Marguerite Duras's style would show to some extent how she attains such results, but it is not always her style that confronts us here. Four competent translators have tackled

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

the difficult art of rendering her prose into English. Much as I dislike branding a writer a "woman novelist"—the offensive implication being that she is able only to write about and be fully appreciated by members of her own sex—I must admit that the only contributing male translator does not bring things off as well as the ladies do. It has been said that Mme. Duras commits errors of grammar and syntax but never makes a mistake in style; perhaps translators fail to the extent that they overly concern themselves with English grammar and commonplace usage and not enough with the author's personal, uncommon style.

With a large body of works to her credit, Marguerite Duras still does not have the American audience she deserves. The surge of interest in the postwar French novel seems not to have fastened upon her as much as on, say, Robbe-Grillet. Most people know that Mme. Duras wrote the script for Alain Resnais's film *Hiroshima, Mon Amour*, but they are not aware of her short stories, novels, and plays. This is a pity, and Grove Press deserves to be commended for bringing out this convenient, inexpensive edition of four short novels, along with a helpful introduction by Germaine Brée.



CHRONICLING THE SWIFT, BRUTAL EDUCATION OF A YOUNG AMERICAN SOLDIER IN VIETNAM, THIS NOVEL EXPLORES ONE OF THE GREAT SOCIETY'S NIGHTMARES: THE INDIVIDUAL'S PREDICAMENT OF RECONCILING HIS MORALITY WITH THE IMMORAL ACTS HE IS COMPELLED TO PERFORM IN BEHALF OF HIS COUNTRY
$4.00 BOOKSTORES OR MAIL
APOCALYPSE 4376 SUNSET DR.
LOS ANGELES, CALIFORNIA 90027

Mother Was an Ogress

The Sioux, *by Irene Handl (New American Library. 320 pp. $5.95), focuses on the tribulations of a delicate nine-year-old boy and his decadent Creole family. Nicholas Samstag is the author of "The Uses of Ineptitude, or How Not to Want to Do Better."*

By NICHOLAS SAMSTAG

LIKE a tureen of bouillabaisse, *The Sioux* is rich, variegated, and flavorsome. Unexpected delicacies keep bobbing up, but there are also nauseating and horrible things in it that suggest a witch's brew.

It is (1) a novel about the Benoirs, a charming, conscienceless, filthy rich, and exquisitely chic French family whose fortune originated on the island of Martinique, where its accumulator produced *beaucoup d'enfants* touched by the tarbrush but owning almost everything in sight; (2) a horror story worthy of a place with the best of Algernon Blackwood, Roald Dahl, and William Faulkner; (3) a study in miscegenation between a wealthy (but not *that* rich), veddy British Britisher and the sadistic beauty of the Benoirs, who is a bitch with a cloisonné character and a satin skin, and (4) a golden treasury of British, French, Creole, and Ol' Kaintuck idiom that can hugely enrich your conversation.

The book focuses on the tribulations of nine-year-old Georges-Marie Armand Benoir, who is so delicate as to be practically moribund. He has megaloblastic anemia and looks like a translucent, ineffably fragile angel with wavy, lavender-black hair and banjo eyes. Georges is the adoring target of his mother's wickedness. He has more names than Baal (Moumou, Puss, The Dauphin, Mim's fellow, Marie, Ducky, and Petit Choux are just some of them) and a core of Benoir steel that startles his mother and the reader when it makes itself felt like a beebee shot in a gumdrop.

Shortly before the book begins, Benoir *père* dies in an auto accident, leaving his Moumou with an inconsolable sense of loss. His widow remarries—first the Governor of Mississippi, who lasts for three months, and then decent, love-besotted Vince Castleton, whom she insists be addressed as "papa" by her swooning, overdisciplined little boy. But the small Benoir, as his uncle Armand warns Castleton, has "certain qualities" that include "An Open Nature, A Loving Disposition and A Celebrated Inability to Tell a Lie."

As Little Lord Faintleroy cannot bring

"The Golden Journey may well be the best general anthology of poems for young people ever compiled."

JAMES DICKEY
The New York Times Book Review

The Golden Journey

edited by
Louise Bogan
and
William Jay Smith

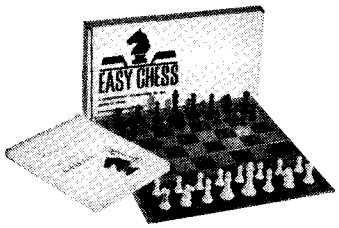
With twenty woodcuts by Fritz Kredel

$5.95

Reilly & Lee
Publishers
Division Henry Regnery Co.
114 W. Illinois Street
Chicago, Illinois 60610

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

A REVOLUTIONARY WAY TO LEARN CHESS



NOW ONLY $5.95
plus $1.00 p.p. & hdlg.

The Programmed Teaching Machine Method Offers an Exciting Adventure For The New or Experienced Player. Set includes, Book, Board and Chessmen.

FOR YOU: "I think this is the most revolutionary book ever written on chess – a work that is destined to have a profound influence on all worthwhile chess books of the future." – Fred Reinfeld, Chess Master
Author of over 50 chess books

FOR YOUR WIFE AND CHILDREN: "Your chess program did a very effective job of teaching my wife to play chess and we now enjoy playing the game very much. I am getting another copy that my children can use to learn to play chess." –
Duane R. Brooks
Education Methods Development
Dow Chemical Company

NO RISK COUPON (SR)

Calhoun's Since 1923
800 White Bear Ave.
St. Paul, Minnesota 55106

Please send me _____ Programmed Chess at $5.95 each, plus $1.00 each for postage and handling. I enclose $_____. If I'm not completely satisfied I'll return the material in 10 days for full refund.

Name _____
Address _____
City _____ State _____

Coming January 1, 1965

SR's Annual World Travel Calendar

himself to call anyone but his dead sire "papa," he refuses his dear mama's request. And when, drowned in tears, he nevertheless persists in his refusal (that beebee in the gumdrop!), his mother punishes him savagely in an orgasmic scene that, for sheer horror, makes *Le Grand Guignol* seem like *Les Petits Fours.*

The rest of the book records the reaction of the family to this Gothic incident. Brother Armand is implacably determined that mama's harshness to Moumou be permanently curbed, while husband Vince is resolved to rid himself of the decadent Benoirs and their beastly ways then and there. But he doesn't—partly because Mim is so good in the sack and partly because he has lost his heart to the gumdrop, as, I suspect, will you.

The style contributes to the tale's climate of urgency: there is little narration or exposition, and the tense is the historical present throughout. The story is told in linked, swiftly moving conversations, many of them playlets in themselves, filled with delightful or disturbingly incandescent language.

Although the shifting about between English and French can be good for your Gallic idiom, it can also be a real Tour de Babel if you don't want to be bothered. Looking for something else to criticize in what is clearly a *tour de force,* it must be observed that the characters are too consistent (Mim too wicked, Castleton too noble, Ducky too good and too pitiable) and that there is a little too much debasement (the scene in which Moumou is sexually abused by his cousin seems excessively specific.)

What is more, the publisher's press release on *The Sioux* announced that the author, Irene Handl, started this book when she was thirteen and finished it at sixty-three. It seems that in between she became a famous British actress, known as "The Queen of the Chars." This, I take it, means that plays are written for her or with her in mind, plays in which, as a cleaning woman, she makes with the kind of wisecracks that are said to double up music hall audiences in the British Isles. For some reason, this offends me and I would prefer not to believe it. If it is true, it must be only a small and irrelevant part of the truth about Irene Handl. Read the book and you will see what I mean.

Death Has the Last Word

***Longshadow and Nine Stories,** by Mauro Senesi (Regnery. 180 pp. $4.50), expresses through fantasy the moral preoccupations of one of the younger Italian writers. Dorrie Pagones studied literature in Europe under a Fulbright grant.*

By DORRIE PAGONES

FOR MANY Italian writers who came into their own after the overthrow of Fascism, style was secondary to political and moral concerns. While the experience of the war still figures crucially in the work of writers young enough to be the sons of Silone and Moravia, some, like Mauro Senesi, are trying to express their moral preoccupations through fantasy.

In a preface to one of his earliest pieces of writing, "The Little Engineer," the thirty-four-year-old Senesi declares that the work "is openly autobiographical: the story . . . seemed to have taken place on purpose to be written (by me), with its meanings all readymade. The hard part came right afterward, when I realized that stories have got to be invented because the true ones are no longer enough to express the meanings one would want."

Invention comes hard to Senesi, apparently, for this first collection, containing a novel and nine short stories written over the past fifteen years, is only 180 pages long.

The allegorical novel, *Longshadow,* accounts for 122 pages. Before the story begins, Longshadow has fulfilled his self-proclaimed "destiny to kill someone" by murdering the mayor of a snowbound village, and the narrator of the story has just taken over as Extraordinary Commissioner. In the village live Mafalda, who in her red, light dress represents "life, nude and pure"; Armida, the mayor's scowling, black-clad widow; various men both good and bad, and a boy, Oliviero, physically larger than all men in the village but "beardless and tender, like a little child cruelly gigantified on whom had been grafted, in some cruel experiment, an old man's eyes."

The reader can, if he likes, have a field day with all the symbols and allegories contained in this brief tale. Life and death, liberty and authority, free will and fate, lust and love contend with one another in various forms. But, Senesi insists, ". . . here too it's the usual story, it's a man at grips with himself, with life, and above all with two women. . . ."

Longshadow is followed by three stories written when the author was

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Just in time for Christmas!
A book listing, describing and evaluating 250 of the best places in New York to find everything you need to decorate your home

THE NEW YORK TIMES GUIDE TO HOME FURNISHING
by Barbara Plumb and Elizabeth Sverbeyeff

Paperback, $2.95
Now at your bookstore
Atheneum

about twenty, and it is hard to see why these juvenilia were included. They are self-consciously arty pieces, very good indeed for a young man's first try at writing but not good enough for this book. "The Little Engineer," "Coachman's Story," and "Mount Washington" are certainly imaginative, but no more. "All this may appear silly and unreal to you," says the narrator of "Coachman's Story," and that is just how it did seem.

The next three stories are better, no doubt because they have particular themes instead of depending, like the first three, on youth's fondness for universals. In "The Revolutionary" a gentle man named Adias goes berserk, threatening a prostitute who, he claims, has always refused him though she accepted all the others. Later, his madness turned to weeping, he softly caresses the girl, who, just as softly, takes his pistol and shoots him between the eyes. "'These revolutionaries,' she asked me then, 'what do they think they're doing?'"

"The Prince's Children" and "Death of Orfeo" have similarly ironic twists, which the reader can discover for himself. (The latter is the only previously unpublished story in the book.)

The last three stories are, besides *Longshadow*, the best things in the book. Senesi rather ungraciously prefaces them with remarks to the effect that, at a certain point, the writer has got to realize that readers exist and that if he doesn't entertain them they won't read his books. In this spirit of uneasy fellowship "The Giraffe," "The Dane in the Woods," and "The Chinaman" were written, and very good they are, particularly the first.

The giraffe came to town one morning, and put the children under its spell. "We felt we were in Africa just to see it." The boys adopt it, denuding the trees in order to feed it, and putting it in the church to sleep. Then the grownups, angry and frightened, decide to kill the giraffe. Away out of the town run boys and beast, but they can't run forever. The giraffe gives up at last and dies all by itself: "Our giraffe has died by itself, boys, there was no need for them to kill it. Damn this town anyway, where giraffes can't live, because there's room only for the things that are already here."

The frantic growth of cities in our time has created gargantuan problems the world over. Here, international experts consider the evolution of the megalopolis, its staggering complications, and imaginative solutions for its future.

CITIES

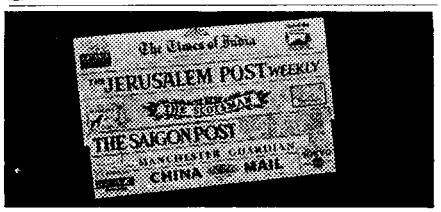
(Text, illustrations, graphs, and charts from *Scientific American*'s engrossing September 1965 issue devoted entirely to the subject). Hardcover, $4.95 • Paperback, $2.45
Now at better bookstores
ALFRED • A • KNOPF

BORZOI BOOKS FIFTY YEARS

Christmas Magic for the Youngest on Your List!

THE TOMTEN AND THE FOX

By Astrid Lindgren. Full-color pictures by Harald Wiberg. That lively troll, the Tomten, is back in an enchanting new picture-storybook—just arrived from Sweden. Ages 4-8. $3.50 at bookstores, or COWARD-McCANN, INC. 200 Madison Ave., N.Y. 10016

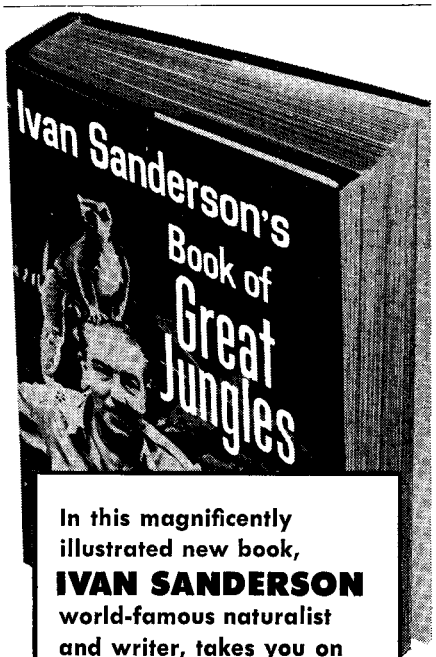


WORLD-WIDE NEWSPAPERS

Famous English-language newspapers from all over the Free World — *Borneo Bulletin, Irish Times, Saigon Post, London Times,* many more. Different one mailed to you from its own country every other week. Instructive! Fascinating! Unique gift. Free brochure. 26 papers, 1 year, $7.95.

READERS WORLD PRESS CLUB, Rm. K, 20 E. 53rd St., New York 10022

Name_____
Street_____
City_____ State_____ Zip_____



In this magnificently illustrated new book,
IVAN SANDERSON
world-famous naturalist and writer, takes you on an unforgettable journey through the great jungles of the world

Ivan Sanderson's BOOK OF GREAT JUNGLES

By Ivan T. Sanderson with David Loth
$9.95, now at your bookstore, JULIAN MESSNER, Division of Pocket Books, Inc., 8 W. 40th St., N.Y. 10018

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The France I Love

Photographs by Cartier-Bresson, Fronval, Jeanbrau et al. Text by Cecil Saint-Laurent. 112 prize photographs, 12 in full color. The loveliest, most magnificent word-and-picture portrait of France ever placed between the covers of a book. Captures the inimitable essence of Normandy, Mont Blanc, the Cote d'Azur, Chartres, Chantilly, Versailles, places and faces from Brittany to Corsica. 9½" x 10½", superbly printed in France. *"Photographs . . . of surpassing beauty" —Library Journal* **7.95**

At your bookstore, or from
TUDOR PUBLISHING CO.
221 Park Ave. So., New York 10003

His First Novel
VLADIMIR NABOKOV'S
THE EYE

"The Eye can be savored as a delicious literary morsel" —Time Magazine.
$4.50

PADRE PIO
The famous stigmated Monk
A photobiography by
GIOVANNI GIGLIOZZI
$4.95
At your bookstore
Distributed by Trident Press
Phaedra Publishers, Inc.
220 East 42nd Street
New York 17

Merle Armitage's
ACCENT ON LIFE
AN AUTOBIOGRAPHY
TYPOGRAPHY BY M.A.
ILLUSTRATIONS FROM HIS PERSONAL COLLECTION.
Iowa State University Press • Ames, Iowa $6.95

The Last Thorn

Scroll of Agony: The Warsaw Diary of Chaim A. Kaplan, *translated from the Hebrew and edited by Abraham I. Katsh (Macmillan. 350 pp. $6.95), presents an eyewitness account of life in the Polish capital's wartime ghetto. Meyer Levin's latest novel is "The Stronghold."*

By MEYER LEVIN

OUT OF this book's 350 pages, I marked notable passages on 114: some for gallows-humor, some for Talmudic wisdom, some for outcries that echo the Prophets, some for dramatic incidents, some for vivid characterization. There are oddities, such as the account of descendants of Jewish converts to Christianity being tracked down and dragged to the ghetto. There are paeans of praise for the Joint Distribution Committee in the early days of the war, when "no one went away empty-handed," and vilifications for its later disorganization. Chaim Kaplan is unsparing of certain rich Jews in the ghetto, yet he can pity them when they later beg for janitor's jobs.

Repeatedly he speaks of sensing something like a divine command to write this diary. Would that the same command might influence those who ought to read it. For, as with every book on the holocaust, one must first overcome an enormous resistance to the subject matter—and in this case the forbidding title as well.

Yet the diary is an absorbing narrative, the most coherent and alive of all the records I have read that were written during the creation and destruction of the Warsaw ghetto. While Emmanuel Ringelblum's *Notes from the Warsaw Ghetto* brought us the first comprehensive portrait of that feverish, brutalized, and heroic community, it was disjointed and often merely allusive; a single paragraph might contain the price of bread, a reference to a street incident, and a comment on world politics. In contrast, Kaplan's diary, covering the same material, is consistently well organized, self-explanatory, and vivid to the point of making the reader feel he is within the ghetto wall, peering out the window at a wanton shooting in the street below, or waiting for the police—the pitiless, fear-obsessed Jewish police, forced by the Nazis to drag their own people out of their houses to the transfer point for deportation.

Yet Kaplan refrains from recording a personal narrative. For this one must go to Alexander Donat's *The Holocaust Kingdom*—again a forbidding title, but an unsurpassed reconstruction of a family's experience and fate. Only rarely does Kaplan mention his own problems; his wife's illnes, the impossibility of continuing to earn his livelihood as a teacher (he was principal of a noted Hebrew school), or the statement toward the end, that though he had never gone hungry in his life, even in the first year in the ghetto, he now had had nothing to eat for five days. These personal touches are given only as corroborative examples of the general experience. Kaplan is engaged, as were Ringelblum's secret group of note-takers, in putting down material to serve the future historian. Collecting even rumor, he labels it rumor but includes it to show the hopes of the doomed.

Kaplan's estimates of the war situation, based on the scantiest information, are shrewd and often prophetic. He foresaw a long war, which the Nazis would lose. Even on July 21, 1942, with 90 per cent of the ghetto's half million souls on the deportation schedule, he still cries, "There is one thorn. We shall not be privileged to witness the downfall of the Nazis, which in the end will surely come to pass." Like Anne Frank, Kaplan kept asking the ultimate question, and almost in the same words: "Have we truly sinned more than any nation, have we transgressed more than any generation?"

The ghetto's indomitable will to live comes through. Since public worship was forbidden, "we celebrated Purim in the Zionist soup kitchen. . . . Here we always find the atmosphere and warmth of Zionism . . . we forget our troubles and all the terrible events taking place outside. Here you can hear debates and sermons, arguments and quarrels as in the good days. . . ." There were even traditional poppy-seed tarts: "Credit for this heroic achievement goes to Dr. I. Schiper, M. Kirszenbaum, Bloch, and Kaminer. We came sad and left sad, but we had some pleasant moments in between—God remember these men with favor."

Kaplan's last entry, on August 4, 1942, reads, "I have not yet been caught . . . If my life ends, what will become of my diary?" He and his wife are believed to have died in Treblinka four months later. The diary notebooks, Professor Katsh tells us, had been smuggled out to a Pole, Wladyslaw Wojcek, the same man who uncovered part of the Ringelblum archives after the war. With considerable detective work Katsh assembled scattered notebooks; his translation of the Hebrew text is fluid and modern, yet filled with turns of phrase that echo the tradition-steeped mind of Chaim Kaplan.

Kaplan's diary is not only, as he hoped, the material for history; it is history itself, agonizingly but triumphantly alive.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

MUSIC TO MY EARS

Mahler Tenth, Czech Phil.—Ghiaurov, Arroyo

THE EFFORT expended by Eugene Ormandy in preparing Mahler's Tenth Symphony for its first professional performance in New York should earn him the equivalent of a DSMM (Distinguished Service to Mahler Medal) if those who dispense such trophies are still active. This is the score that was left incomplete at the composer's death more than fifty years ago and has been made performable, from extensive sketches, by two English musicologists working independently. Last Spring the Joseph Wheeler version was performed by Arthur Bloom and the Caecilian Symphony (a semiprofessional organization), with results that left some questions unresolved. In Carnegie Hall with the Philadelphia Orchestra, Ormandy sponsored the edition of Deryck Cooke, with results on a vastly higher artistic plane but, nevertheless, with some questions unresolved.

Taking as a touchstone of value the two movements that were substantially completed by Mahler and have been part of the repertory for more than a decade (the opening Adagio and the "Purgatorio" section), Cooke's "solution" no less than Wheeler's is most impressive in the lengthy Finale. But by the very nature of the lofty objective for which he aimed, Mahler's increasingly subtle mode of thought leaves an impression not merely of elisions of meaning but of omissions of connections in the transcriptions that have been heard. The two "new" scherzi, which revert to an earlier, more orthodox manner, appear to have posed fewer problems.

As the laws of chance are against either Wheeler or Cooke being all right and the other all wrong, it would seem profitable for the judgment of one to be compared and collated with the judgment of the other and a composite embodying the intuition of both brought into being. Ormandy has made a major contribution, so far as Cooke's ideas are concerned, and Columbia has promised to do its part with a recording. Now, if somebody would do as much for Wheeler. . . . In any case, the impression conveyed last spring that Wheeler had revealed, in the Finale, music "touched . . . by the glow of warmth and compassion that illuminated the best of Mahler's works" was renewed and affirmed by Ormandy's compelling presentation.

Whoever devised the program for the first appearance by the Czech Philharmonic in Carnegie Hall should be considered for high rank in the diplomatic service. It began with the *Don Giovanni* overture of Mozart, part of the greatest music ever written in Prague (where the opera had its premiere), and it concluded with Dvorak's *New World* symphony, the greatest musical work ever conceived in New York. Amenities aside, the best thing was that this history lesson was vivified by playing of the quality that has long been a world synonym for "Czech Philharmonic." It was there in the taut, pulsating D-minor chord that opened the Mozart and it was there in the throbbing final chord of the *New World* nearly two hours later. Such words as "taut," "vibrant," and "pulsating" come easily in responding to these players. They are a by-product of the vital style that has always informed the Czech orchestral art.

It stems largely from string playing of exceptional strength and purity, which has a clean, strong sonority even at low volume levels. Thus, when the string basses play a *pizzicato* (as they did in Smetana's *Sarka*) it isn't a dry snap of sound but a deep, resonant thud. And what the woodwinds and brass gave to conductor Karel Ancerl in fulfilling resonance was shown to include virtuosity as well as quality in the exposed solos of the *New World*. For American tastes there would have been more interest in joining the Mozart and Dvorak works with the Piston *Toccata* that was originally scheduled: the time devoted to Miloslav Kabelác's *Mystery of Time* added no esteem for contemporary Czech composition. At the second program Ancerl's incisive performance of Smetana's *Bartered Bride* overture and an exhilarating Dvorak No. 6 had the absorbing complement of Martinu's fourth symphony, directed by Martin Turnovsky. A younger colleague of Ancerl, he has clearly formed his style on that master's.

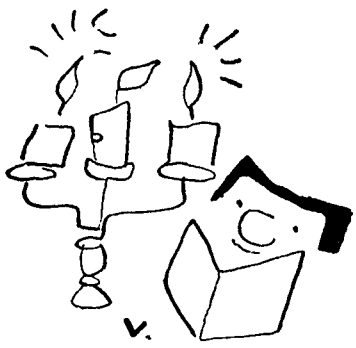
For his second Metropolitan Opera role, Nicolai Ghiaurov exchanged the robes and sword of a king of darkness (Méphistophélès) for the robes and sword of a king of light (Philip II) and showed himself equally capable of an engrossing character study. Verdi's *Don Carlo* presented him with a dramatic problem more static, less dynamic than Gounod's *Faust*, and he modified his methods accordingly. Overall, however, there was the same inclination to paint in broad strokes at a cost to the finer shades of meaning.

Though the historic Philip married Elizabeth of Valois at thirty-three and took his fourth wife, Anna, at forty-three, Ghiaurov chose to play him as venerable and yellowing, rather than merely elderly and graying. To be sure, historic terms cannot be directly equated with operatic values, but the relationship of the factual and the fictional could have been closer. The result was to isolate Philip from the other persons of the drama, rather than to draw them together. Dramatically his treatment of Philip's great third act solo was more theatrical than some others that have been seen in recent years, especially when Ghiaurov chose to convert it from a reflective soliloquy into a dramatic monologue by leaving the king's chair and addressing the audience from the footlights.

Vocally, Ghiaurov's Philip extended by more than a little the impression of his Méphistopélès, particularly in his ability to sustain a vibrantly beautiful quality in his upper register. This has so much of a baritonal timbre that he was able to make the beginning of *"Ella giammai m'amo"* much more of a fully formed *mezza voce* than it often is with bassos who have to watch their ways in this register. On the other hand, he pays for it with a contraction of volume and richness at the bottom. The moment of vocal truth came in the confrontation with David Ward, whose tall, gaunt Grand Inquisitor belongs in the grand tradition of Hotter, Schoeffler, and Uhde (also Hines). Here the Scotch basso's bottom notes were distinctly broader and more to the dramatic point than those of his adversary. It was, otherwise, a Tucker-Merrill *Don Carlo*, with a gain to all-around quality of sound.

The recent run of excellent *Butterfly* performances was extended by the latest, in which Martina Arroyo performed the title role for the first time at the Metropolitan. Those who have been hearing her lately as Elizabeth in *Don Carlo* had reason to expect the breadth of sound she produced, but its adaptation to Puccini, from the beautiful, high-ranging "Entrance" on, were much to her artistic credit. Gianni Riamondi's practiced Pinkerton was a pleasure to hear.

—IRVING KOLODIN.



PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

CHRISTMAS RECORDS FOR THE YOUNG—1965

SOMETHING NEW and useful has been added to the range of resources for those whose Christmas problems include the purchase of children's records. It is not a gay package to be placed under a tree, but it is a helpful adjunct to getting one there. As an additional service to the monthly supplement of recordings in general, William Schwann of Boston has produced a small fry's Schwann. It contains eight double-column pages of listings and catalogue numbers, with a tabulation of suggested list prices. Together with the appended recommendations, it makes a portable shopping tool as well as a convenient index in which to keep a list of the records a child already has. The Children's Schwann should be available at most sizable record shops.

Of course there are many listings in the regular adult catalogue that are suitable for children and may not appear in the more restricted selection. As an example, two issues by Angel may be mentioned. On Angel S36215, Carlo Maria Giulini conducts Britten's *Four Sea Interludes* from *Peter Grimes* and the same composer's *Young Person's Guide to the Orchestra*. On Angel 35135 Igor Markevitch conducts the same *Young Person's Guide* and Saint-Saëns's *Le Carnaval des Animaux*, with Géza Anda and Béla Siki as the two pianists. Both are attractive for home listening by adults and children, but the latter will be more appealing to children because of the excellent narration by Peter Pears.

With radio and television omnipresent, a child's listening experience may begin even before the parent is aware of it. Thus a program of controlled listening selected by a parent for his own child can be instituted at almost any time with some beneficial result. With an eye (or an ear) to this consideration, the Gesell Institute of Child Development has provided assistance that may not be generally known. It is, indeed, a little startling to discover that they have copyrighted three discs entitled *Soothing Music for Baby*, addressed to the infant from one to eighteen months. Its subtitle is *An Aural Toy—An Infant's Friend in Sound* (Epic LN 24083-4-5). Creation of the records is credited to Sonny Lester, with music by Raymond Scott.

Included with the records is what is called an informative booklet prepared by the Gesell Institute in which the following statements appear: "Much more

For Younger Children

Soothing Sounds for Baby Copyright by Gesell Institute of Child Development 1964 V.I — 1-6 mos. V.II — 6-12 mos. V.III — 12-18 mos.	Produced by Sonny Lester Music by Raymond Scott	Epic LN 24083 LN 24084 LN 24084
Noisy and Quiet Big and Little	Told and Sung by Tom Glazer	RCA Camden Cal - 1070 Cas - 1070
Fox in Socks Green Eggs and Ham and Others by Dr. Seuss	Dramatized by Marvin Miller with Marty Gold and his Orchestra.	Cal - 1063 Cas - 1063
Stories in Words and Music		Weston Woods
Side 1. Petunia (Roger Duvoisin) Three Billy Goats Gruff (Marcia Brown)	Story Teller - Ned Hoopes	pbp 111
Side 2. Little Tim and the Brave Sea Captain (Edward Ardizzone) Crow Boy (Taro Yashima)	Music by - Phyllis Ohanian	
Side 1. Blueberries for Sal (Robert McCloskey) Play with Me (Marie Hall Ets)	Story Teller: Owen Jordan	
Side 2. Harold and the Purple Crayon (Crockett Johnson) Don't Count Your Chicks (Ingri & Edgar Parin D'Aulaire)		pbp 112
Let's Go to the Farm	Robert Douglass Children's Hour Orchestra	Vocalion VL 3758

Stories With or Without Music

Julie Harris reads E. B. White's Stuart Little The Story Begins The Story Ends		Pathways of Sound POS 1036 POS 1037
Maurice Evans reads The Most of Winnie The Pooh (A. A. Milne)		POS 1038
Ruth Sawyer Storyteller Side 1. The Voyage of the Wee Red Cap, written by Ruth Sawyer, singing Jane McCloskey		Weston Woods ww 701
Side 2. The Flea—from Picture Tales from Spain by Ruth Sawyer		
Side 1. Ruth Sawyer Relates the Background to her Stories, The Peddler of Ballaghadereen from The Way of the Storyteller, written by Ruth Sawyer		ww 702
Side 2. A Chinese Fairy Tale, from Moonshine and Clover written by Laurence Houseman, Ruth Sawyer Comments about Storytelling		Decca
Stories and Songs about America, Frank Hamilton with Alex Campbell, Joe Locker and Robert Douglas		Vocalion VL 3759
Grimm's Fairy Tales told by Danny Kaye		Decca Golden LP 92
Danny Kaye for Children		Decca DL 8726
Danny Kaye Hans Christian Andersen music by Frank Loesser, accomp. Gordon Jenkins and His Orchestra Tubby the Tuba Lyrics by Paul Tripp		DL 8479 DL 78479
Hardtack and Famous American Railroad Songs told by Gil Mack, sung by Art Malvina and Mary Mayo		RCA Camden Cal 1056 Cas 1056

Christmas and Other Festivals

Jewish Holidays in Song Chanukah, Passover, Purim	Produced by Allen B. Jacobs Abraham Davis - Soloist Naftali Frankel - Musical Director Eli Gamliel - Narrator	Tikva T 60
Children Sing the Seder	Temple B'nai Abraham of Essex County School Choir Dr. Joachim Prinz, Narrator Vivienne K. Bender, Director	T 82

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Czech and Polish Songs for Christmas, Children's Chorus of Radio Prague, Ensemble Pro Arte Antiqua of Prague, conducted by Dr. Bohumil Kulinski		VRS 1144 VSD 71144
Side I Czech		
Side II Polish		
The Little Drummer Boy	A Christmas Festival by The Harry Simeone Chorale	20 Cent. Fox TFM 3100; 4100
The Joy of Christmas	Leonard Bernstein Mormon Tabernacle Choir	Columbia ML 5899 MS 6499
Many Moods of Christmas	Robert Shaw Chorale RCA Victor Symphony Orch. and Organ "arrangements by Robert Russell Bennett"	RCA Victor mono LM 2684 stereo LSC 2684
Wonderful Songs of Christmas	Harry Simeone Chorale	Mercury SR 60820 MG 20820
Children Sing on Hanukah	Temple B'nai Abraham of Essex County School Choir Dr. Joachim Prinz, narrator Vivienne K. Bender, director	Tikva T 88

Music With and Without Comment

Famous Arias from Operas Verdi, Wagner, Humperdinck, Puccini		Walt Disney DQ 1266
Famous Arias from Operas Mozart, Rossini, Offenbach, Bizet		DQ 1265
Prokofiev and Rachmaninoff: Their Stories and their Music Mozart: His Story & His Music Hector Berlioz: His Story & His Music		Vox MM 3690 MM 3510 MM 3640
Saint-Saëns The Carnival of the Animals Pianists: Géza Anda and Béla Siki Benjamin Britten Young Person's Guide to the Orchestra Philharmonia Orchestra conducted by Igor Markevitch; Narrator, Peter Pears		Angel 35135 S 35135 S 36215
Britten Side 1. Four Seas Interludes Op. 33a from Peter Grimes Side 2. Variations and Fugue on a Theme of Purcell Op. 34 (Young Person's Guide to the Orchestra); Philharmonia Orchestra, conducted by Carlo MariaGuilini		S 36215
Hansel and Gretel Sadler's Wells Opera Chorus and Orchestra, Conducted by Mario Bernardi, Sung in English		Capitol GBO 7256 SGBO 7256
Leonard Bernstein Conducts for Young People, New York Philharmonic	Strauss: Till Eulenspiegel's Merry Pranks Debussy: Afternoon of a Faun Copland: El Salon Mexico Tchaikovsky: Six Dances from the Nutcracker Suite	Columbia MS 6441 ML 5841
Andre Previn Conducts St. Louis Symphony Orchestra	Aaron Copland: The Red Pony Benjamin Britten: Sinfonia da Requiem	Columbia MS 6583 ML 5983
Hansel and Gretel by Humperdinck	Vienna Philharmonic Orchestra and Vienna Boys Choir with Irmgard Seefried & Annaliese Rothenberger Conducted by Andre Cluytens	Angel S-3648

Jazz

"Beaux J. Poobo"	Les McCann Ltd.	Limelight LM/LS 86025
"Guitar Forms"	Kenny Burrell	Verve V/V6-8612
"Inventions"	Sandy Bull	Vanguard VRS 9191; 79191
"Soul Bird: Whiffenpoof"	Cal Tjader	Verve V/V6 8626
"Angel Eyes"	Dave Brubeck Quartet	Columbia CL2348/CS9148
"Glad To Be Unhappy"	Paul Desmond	RCA LPM/LSP 3407
"McCann/Wilson"	Les McCann & The Gerald Wilson Orch.	Pacific Jazz 91
"Once A Thief And Other Themes"	Lalo Schifrin	Verve V/V6 8624/68624
"Quiet Nights"	Miles Davis	Columbia CL2106/CS8906

Folk Music

Fifth Album	Judy Collins	Elektra EKL 300 EKS 7300
Farewell Angelina	Joan Baez	Vanguard VSD 79200

could be done than is done in building up in the young child a habit of listening to music. . . . Music without words might quite possibly be the most effective." No one would quarrel with these statements, but it is hard to understand what purpose this carefully graded material serves. To this reviewer it did not sound soothing, or even very musical.

The sizable production of folk-music records in the last year has resulted in some issues that might be put on the recommended list for children. Judy Collins, one of the outstanding performers of true folk music, has a particularly good collection on Elektra (EKL 300, EKLS 7300). For those who think that Bob Dylan's *Mr. Tambourine Man* has been through every possible variation, Judy's version will provide an interesting surprise. Joan Baez has a fine disc on Vanguard (VSD 79200) that also includes three Dylan songs, of which *It's All Over Now Baby Blue* is outstanding. Miriam Makeba is another folk singer with a wide appeal, her latest offering containing three African songs as well as several English, French, and Brazilian. The collection, on RCA Victor LPM/LSP 3321, is called *Makeba Sings*.

In a very different vein, but one of universal appeal, is the Victor release in their Vintage series of classic ballads sung by John Jacob Niles, known as the "Dean of American Balladeers" (John Jacob Niles, "Folk Balladeer," RCA Victor LPV-513). These ballads are known as Child Ballads as they were collected by Francis James Child of Howard University as part of the Anglo-American folk literature.

IN the recording of their London concert, the Limeliters have included an audience participation number, *Hey Li Lee Li Lee*, which adds to its general enjoyment (Limeliters London Concert LBM/LSP 2907).

As a sample of the numerous new recordings in this genre the following are worthy of mention:

Many a Mile, Buffy Sainte-Marie (Vanguard VRS 9171, VSD 79171). Buffy Sainte-Marie, an American Indian, is just being discovered by many people. She is a most unusual folk singer, whose lovely voice can be high and shrill or low and throaty. Her original compositions are both beautiful in melody and meaningful in lyric.

Highway 61 Revisited, Bob Dylan (Columbia CL 2389). Currently the most controversial figure on the true folk scene, Dylan has come under fire for abandoning his solo guitar. Despite this, *Highway 61* is Dylan at his most exciting. For those who prefer the "old" Dylan, pick up *Another Side* (CL 2193) or *Times They Are A'Changin'* (CL 2105).

December's Children, the Rolling

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Makeba Sings	Miriam Makeba	RCA Victor LPM 3321 LSP 3321
An Evening With Belafonte and Makeba	Harry Belafonte and Miriam Makeba	RCA Victor LPM/LSP 3420
John Jacob Niles Folk Balladeer	John Jacob Niles	RCA Victor LPV 513
The Limeliters London Concert	The Limeliters	RCA Victor LPM/LSP 2907
Many a Mile	Buffy Sainte-Marie	Vanguard 9171; 79171
Stories in Word and Music		Weston Woods PBP 114
Side 1. Over in the Meadow by Langstaff & Rojan Kovsky	Sung by John Langstaff	
The Fox Went Out on a Chilly Night by Peter Spier	Sung by Molly Scott	
Side 2. Three Blind Mice Ivimey and Corbould Sung by group of children	Sung by Alan Mills	
I Know an Old Lady by Bonne and Graboff		
Animal Folk	Burl Ives	Disneyland 3920
Folk Melodies	Burl Ives	Disneyland 3924
The Versatile Burl Ives	Burl Ives with the Anita Kerr Singers	Decca DL 4152; 74152

Stones (London LL 3451, PS 451). The Rolling Stones are a group rivaled in aural and visual excitement only by the Jagged Edge (a new New York-based group fast becoming the most popular in the country). The Stones specialize in rhythm and blues, the "in" music for 1966.

So Many Roads, John Hammond (Vanguard VRS 9178, VSD 79178). Hammond, who is the best white blues singer in the world, has yet to receive the recognition he deserves. This is his third album, and his best. For those who have yet to be introduced to the blues, this is the man to hear. One of the most power-packed voices around.

For the younger set, Burl Ives has recorded *Animal Folk* (Disneyland 3920) and *Folk Melodies* (Disneyland 3924). Both of these are issued with an illustrated book containing the words of the songs. Decca has also issued *The Versatile Burl Ives* with the Anita Kerr Singers, directed by Owen Bradley (Decca DL 4152).

Stories in Words and Music issued by Weston Woods is a delightful collection of old favorites very well sung. It includes imaginative presentation of "Three Blind Mice" sung by a pleasant children's group (*Stories in Words and Music,* Weston Wood, PBP 114).

—ADELE FRANKLIN, Director,
All-Day Neighborhood Schools,
New York City Board of Education.

"Has he been—ah—a hip little boy?"

Theology in Sound

Marlowe's "Dr. Faustus": A Solo Reading by James Sandoe. An RCA custom recording for the Academic Album Company, 1818 California Street, Denver, Colorado 80202. (A-312. Two sides. Mono. No text. $4.50 postpaid.)

James Sandoe is Associate Director of Libraries and Associate Professor of Speech and Drama at the University of Colorado. He also has a well-established reputation as a Shakespearian director on the West Coast, at the Oregon Summer Shakespeare Festival in Ashland—just the sort of background, be it noted, to invite reviewers to remarks about regionalism and, thereby, to the damnation of a faint-and-local praise.

But theater, after all, is that country that comes into being whenever a talent walks on stage, wherever that stage may be, and Sandoe is a monologuist whose talent summons that country into being. His opening remarks to the audience do seem a little breathless and a little thrown away, but as soon as he enters his script every uncertainty disappears, and we are there for a grand fifty minutes. Nor is there any uncertainty about his editing of Marlowe's episodically formless text. As he tells his audience, he has prepared "a cutting designed to shear away the less relevant portions and cram it ruthlessly into fifty minutes." I doubt that any editor preparing *Dr. Faustus* for a two-side recording could do less than that, but it will take powerful evidence to persuade me that any reader can do more for the resultant performance of Marlowe's uneven but frequently brilliant lines and scenes.

Sandoe has clearly made the material his own, and the voice he brings to it is subtle, far-ranging, and superbly paced. With that seeming lack of effort which is the true art, it changes coloration, inflection, and intensity through a whole cast of characters, always with the surest timing.

Sandoe manages a particular triumph in the scene in which the Seven Deadly Sins parade before Faustus. After several replays of that scene I am left with the impression that Wrath is a bit forceless, but of the other six it can fairly be said that if the nature of each sin can be summed up in the voice with which it speaks, then Sandoe has summed up the oral theology of evil.

If only the barbarians of our unstructured linguistics could be made to hear, I find myself thinking, what a thing the language is as it issues from a learned voice-box, then there might still be hope for our tongue! If it can be done, Sandoe's reading is one they should be made to sit to. —JOHN CIARDI.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

THE OTHER SIDE

Prices and Products

SEASONABLE RECORDS seem to get more numerous each Christmas and, like the visual decorations to be seen in Regent Street and Oxford Street during December, they tend to reflect changes in taste and fashion. The man who currently has the biggest stake in Britain's Christmas music is undoubtedly David Willcocks. As conductor of the Bach Choir and musical director of King's College, Cambridge, he contributes no fewer than three LP discs to this year's festivities. The most predictable of these is Argo's recording of yet another *Festival of Lessons and Carols,* made on Christmas Eve, 1964, in King's College Chapel. This finds Willcocks reading one of the lessons as well as directing the music, but even here there are several new, contemporary carols among the old.

A similarly judicious mixture of familiar tunes, some of them in distinguished arrangements by such as Holst, Vaughan Williams, and Kodály (a fair number by Willcocks himself or his predecessor, Dr. Reginald Jacques), and original compositions by John Joubert, Phyllis Tate, and others can be found in the Bach Choir's collection issued by Columbia under the title of *Family Carols*; Willcocks's third contribution, on HMV, calls itself *Christmas to Candlemas* and features the King's College Choir in a ravishing collection of seasonal music of the sixteenth and early seventeenth centuries. The composers represented – some of them by settings of identical texts—are Victoria and Palestrina, Jakob Handl and Eccard, Sweelinck, and British masters like Byrd, Gibbons, Weelkes, and Dering: truly an illustrious assembly.

There are, of course, some who detest the characteristic sound of English cathedral choirs, which tends to turn impish boys into little angels, their voices somehow reflecting their neatly combed hair and whiter-than-white surplices. One such person is Jonathan Steele, who, in 1961, founded the London Boy Singers, a secular choir of fifty voices almost all of whose members are under fifteen years old. *Christmas Music for Boys' Voices* is the title of their first HMV disc, and I find these robust-toned but intensely musical performances of carols and motets (including some of remarkable complexity for a youthful *a capella* ensemble) absolutely irresistible. Another Argo collection with a strongly contemporary flavor, belied by the "ye olde" flavor of its title, *Sir Cristemas,* features the Elizabethan Singers under Louis Halsey; the words of these carols may be old and some of the tunes are hallowed by tradition, but the settings and in many instances, the entire compositions are quite fresh and often highly original, for the contributors include Walton, Fricker, Williamson, Joubert, Gardner, Peter Maxwell Davies, and Richard Rodney Bennett.

Those who look for Christmas music of a more substantial kind will welcome Archive's splendid new recording of Bach's Christmas Oratorio—an outstanding performance under Karl Richter, with Gundula Janowitz, Christa Ludwig, Fritz Wunderlich, and Franz Crass providing a distinguished team of soloists—and a Columbia disc containing an earlier setting of the Christmas story by Heinrich Schütz.

EMI issues include an impressive collection by Klemperer and the Philharmonia (old and new) of overtures and other short pieces by Mozart, among them a particularly distinguished account of the *Figaro* Overture and a "Masonic Funeral Music" notable for its striking blend of wind sonorities, as well as a delightful disc by the piano duet of Phyllis Sellick and Cyril Smith. The latter contains not only admirable performances of Poulenc's Sonata for Two Pianos and Fauré's charming "Dolly" Suite, but also a welcome rarity in Saint-Saëns's zoological fantasy, "Carnival of the Animals." Did I say rarity? Yes, because for once this most famous of musical menageries is heard in its original scoring—piano duet, string quintet, flute, clarinet, xylophone, and harmonica. The result is so captivating as to make one wonder why anyone should ever want to inflate Saint-Saëns's little *jeu d'esprit* to full orchestral proportions.

On Decca we have ebullient performances of Beethoven's C-major Concerto and the Choral Fantasy from Julius Katchen and the London Symphony Orchestra and Chorus under Pierino Gamba; there is much sumptuous and immaculately controlled playing in a recording by Karajan and the Vienna Philharmonic of suites from Tchaikovsky's *Swan Lake* and *Sleeping Beauty;* Birgit Nilsson's first recital disc for Decca features songs by Sibelius, Grieg, and Rangström and finds her in splendid voice.

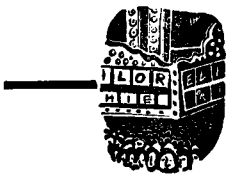
RCA's current effort lies mainly in the bargain field (this month sees the appearance of the first batch of stereo Victrola issues, including some interesting material not previously released in Britain); new top-price discs include a stereo recording of Menotti's *Amahl* (yet another disc for the Christmas displays); the debut recital by pianist Ronald Turini (who will be playing here during November); and Julian Bream's latest collection of plucked enchantment, which includes Rodrigo's effervescent Guitar Concerto, a Lute Concerto by Vivaldi, and a set of dances from Britten's *Gloriana.*

No less delightful is the Melos Ensemble's latest Oiseau-Lyre coupling of Beethoven's all too rarely heard Serenade for Flute, Violin, and Viola, Op. 25, and the even rarer Weber Trio for Flute, Cello and Piano. On the same label we are also offered works by Victoria and Palestrina (including each composer's *Magnificat Primi Toni*) in fine performances by the choir of London's Carmelite Priory, directed by John McCarthy, while recent Argo arrivals include Handel Concertos for Oboe and Strings (Roger Lord and the Academy of St. Martin-in-the-Fields) and Haydn's glorious *Theresa Mass* of 1799, worthily performed by Erna Spoorenberg, Bernadette Greevey, John Mitchinson, Tom Krause, the choir of St. John's College, Cambridge, and the Academy of St. Martin, conducted by George Guest. Also from Argo comes an organ disc entitled *Crown Imperial* that seems so out of character for this company, for organist Simon Preston and for Westminster Abbey (within whose hallowed precincts the performances were recorded) as to raise doubts about the paternity of this peculiar offspring—the program contains not only marches by Walton (hence the title), Elgar, Clarke, Purcell, Handel, Guilmant and Karg-Elert, but also the "Pilgrim's Chorus" from *Tannhäuser.*

Lastly a word about CBS, whose monthly lists not only maintain a welcome quantitative consistency but which tend also to include an uncommonly high percentage of discs that do not simply duplicate the standard repertoire. Of course the company's Stravinsky series is a constant source of interest —recent arrivals were a choral miscellany and the beautiful coupling of *Orpheus* and *Apollo*—and numerous other twentieth-century composers tend to benefit from this company's enlightened policy. It was good, too, to participate—even at a distance in time and space—in Horowitz's return to the concert platform last spring, while the Stern-Rose-Istomin disc of Schubert's B-flat Trio reveals music-making of a splendor scarcely equaled since the heyday of the Cortot-Thibaud-Casals partnership.

—THOMAS HEINITZ.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



Let Us Now Praise Famous Men

SOME YEARS AGO, writing in these columns about Satyajit Ray's *Pather Panchali,* I made admiring reference to its "poetic, almost documentary quality." No sooner had the review appeared than a thoroughly irate distributor called me. "What do you mean, documentary?" he exploded. "What are you trying to do, kill my picture?" Documentary has had a curiously up-and-down history since its tentative beginnings as an organized movement in the Thirties. Extravagantly admired for its contributions to the war effort, it soon fell from favor as a tendentious, drily factual medium on the one hand, as a soft-selling but still definitely sales medium on the other. In recent years, television has managed to restore some of the luster to a once illustrious name. Just possibly, two new releases, both destined for theatrical release, will supply additional polish.

Documentary is just a bit different from the ordinary entertainment film. It is not supposed to please everyone, to be all things to all people. It supplies information—preferably in an entertaining, intriguing way. But one measures its success in terms of its informational I.Q. and the artistry with which that information is presented, not by the numbers of people who have had their egos, or their libidos, comfortably massaged.

Having spent part of my youth in Wall Street during the depths of the Depression, I can recall all too vividly the vituperation that accompanied, almost by reflex, any mention of the name of Roosevelt. I can recall during the Forties the innumerable cruel jokes perpetrated at the expense of the peripatetic Mrs. Roosevelt. I know that there must be some, survivors of those eras, whose hearts are forever hardened. But for the rest, her fervent admirers and those softened by the passing years, Archibald MacLeish's affectional and affecting film eulogy, *The Eleanor Roosevelt Story,* is a document to cherish. His words mesh with still photographs and motion pictures that depict at once the intellectual growth of a woman and the spiritual growth of our world.

That, essentially, is what documentary is all about—to make us feel with the full, formidable force of the film medium those facts, ideas, and relationships that words alone still leave intangible. One may have read that Eleanor was a homely child in a family of beauties, but not until you have seen the character and intelligence developing in her shy and withdrawn young face does the true poignance of those early years become palpable. (Mrs. Francis Cole, a cousin and childhood friend, provides an equally touching personal recollection on the sound track.) Newsreels of World War I make vivid the suffering, both at home and abroad, that first touched the heart of the young wife of a Navy Under-Secretary, that brought her out of herself and began the transformation that was to make her spokeswoman for the conscience of the world. Documentary footage records her courage to speak for unpopular causes, her indomitable energy as she gathered first-hand information from the far-flung battlefields of World War II, her statesmanship as she helped forge a Human Rights Commission for the United Nations. "The right to think and to differ" were the two basics that she sought for all mankind; and above all else, this filmed biography reveals why she held them dear—and at what personal cost. In the end, it is her ideas and her ideals that emerge most vividly, those "candles" that Adlai Stevenson referred to in his graceful obituary. One feels that Mrs. Roosevelt would not have had it any other way.

It is, again, the ideals for which John F. Kennedy fought in his all too brief time in office that dominate *Years of Lightning, Day of Drums.* This is the remarkable feature-length documentary produced by George Stevens, Jr. for the United States Information Agency that has gained tremendous attention abroad, but had until recently been denied by Congress any distribution in this country. About a month ago, however, permission was granted the Kennedy Cultural Center in Washington to purchase the film at cost ($122,000, paid to the U. S. Treasury); all income from the film now goes directly to the Cultural Center. Like *The Eleanor Roosevelt Story,* it is an altogether fitting eulogy to the man himself because it keeps alive the causes he championed—education for all, civil liberties for all, freedom for all, and peace. Like Kennedy, the film makes no pretense that we are living in the best of all possible worlds. It does not blink away poverty in our country, or bigotry, or, for that matter, failures in our space program. But it does give the sense of Kennedy's—and our nation's—valiant and vigorous efforts to move forward toward his goals. And despite the inevitable touch of sorrow as we see again that dynamic frame and hear again that confident voice, the film is a vivid reminder of the giant strides made in only a thousand days.

—ARTHUR KNIGHT.

The Red Line and Captain Strangefail

HOWARD HAWKS has fastened onto the craze for stock car racing for his new movie, *Red Line 7000,* and, almost inexplicably, has made one of the dullest pictures of the year. The racing scenes, of which there are several strewn through the lackadaisical continuity, contain some excitement, but these are vitiated by the bathtubby look of the new-model cars, Fords, Plymouths, Pontiacs, *et al.,* souped up as they are to a child's dream of horsepower. One keeps seeking for explanation of this extraordinary phenomenon and never gets it. Why do the drivers race these cumbersome vehicles, why does the crowd roar, what is the meaning behind it all? Blandly, almost blindly, Mr. Hawks overlooks any of the aspects that might be interesting, such as the support given to the lethal track tests by major automobile manufacturers and tire makers. Instead, we are given three literally stupid love affairs between drivers and their girls, with mawkish dialogue supplied by George Kurgo. Message: love, like a tachometer, has its red line 7000.

After having just made a horrendously boring failure called *Man's Favorite Sport?,* Mr. Hawks has descended even farther into asininity, and this from a director all but revered for such action films as *Red River, The Crowd Roars,* and *The Big Sky.* His instincts were certainly reliable in picking this subject, but his mind, or intelligence, appears to have revolved in a series of clichés. There's the girl who thinks she's a jinx to anyone she gets involved with, and at the end it turns out that *she's not!* There's another girl who seems to be just an ordinary, giddy sexpot, and at the end it turns out that *she's good!* And so it goes.

Aside from one fairly professional performance by James Caan as a likable race driver given to fits of jealousy, the acting is Hollywood substandard. Mr. Hawks has announced that he went to a lot of trouble to find his youthful cast. "I wanted young players with solid acting ability," he is quoted as having said. "It took months to find them but I finally got what I was after. Some of them are brand-new to the screen. That's fine—they haven't learned any bad habits." I realize it's presumptuous of me to contradict a man of such high reputation, but he's wrong. The girls reveal nothing but bad habits, some their own, and some based on those of

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

great actresses like Jayne Mansfield and Mamie Van Doren.

Naturally the film is in color, naturally it cost millions to make, and what it reveals, perhaps, is that a lot of people in Hollywood haven't managed to shake loose from their fatuous insularity. How passing strange it is that Hawks and his associates have not only failed to plumb the surface of their material, but haven't even caught the surface. Excitement, the lesson is clear, is not a bunch of bulbous cars racing at 170 miles an hour around an oval track, but in revealing something about what it means. Is it only crazy, mixed-up contemporary Americana? That, alone, would have been more than we get from Howard Hawks of Hollywood.

But before we give up West Coast cinema entirely, take a look at *The Bedford Incident*. This film is also the work of a producer-director. His name is James B. Harris, and he has never directed before. He was previously involved with Stanley Kubrick as a producer, and he has evidently learned a few things from the young master. Not quite enough, unfortunately, to bring his film to a high level of quality. Nevertheless, he is solidly competent as he tells the story of a martinet destroyer commander whose task is to patrol the Greenland Straits and report on any breach of American radar defenses by "enemy" subs. Aboard the destroyer on a tense patrol mission are Sidney Poitier as a magazine correspondent, Eric Portman as a former German submarine commander now turned NATO adviser, and Martin Balsam, an incompetent newly assigned as ship's doctor. Their acting is a pleasure to watch, although I'm not as happy about Richard Widmark in the role of the commander. Now and then that eerie laugh of his gives him a too sinister quality, which works against the point the picture is making—that too much military efficiency combined with phobias about Communism can take the world to the brink. It all made me wonder if the title shouldn't have been *Captain Strangefail*.

I think here is where the film fails. Where the aim is satire, as in Kubrick's *Dr. Strangelove*, the apocalypse as an ending comes as a topper to the general international insanity. But when the drama is straight and serious, such an ending makes us wonder why we were involved in the personal problems of the individuals in such detail and for such a length of time. Blotto! The big bang and it's all over. I know the novel on which the movie was based ended that way, but that doesn't justify the same ending for the film. Other than that, young Mr. Harris does his job well, and, unlike Howard Hawks, he obviously hopes his story will make some relevant comments. —Hollis Alpert.

Christmas List

Continued from page 59

American Bird Decoys. By William F. Mackey, Jr. Dutton. $10.

The Art of the Decoy: American Bird Carvings. By Adele Earnest. Potter. $10.

The Concise Encyclopedia of American Antiques. Edited by Helen Comstock. Hawthorn. $9.95 to Dec. 25; $12.50 thereafter.

The Folk Arts and Crafts of New England. By Priscilla Sawyer Lord and Daniel J. Foley. Chilton. $17.50.

Glass. By George Savage. Putnam. $4.95. The history of glass as art and trade.

A History of Doll's Houses. By Flora Gill Jacobs. Scribners. $12.50.

Jewelry: From the Renaissance to Art Nouveau. By Claude Frégnac. Putnam. $4.95.

Funny Men Don't Laugh. By Arnold Auerbach. Doubleday. $3.95. The gay old days of radio.

The Best in Chess. By I. A. Horowitz and Jack Straley Battell. Dutton. $7.95. A miscellany of chess lore—games, fiction, puzzles, personalities.

The Most Instructive Games of Chess Ever Played: 62 Masterpieces of Chess Strategy. By Irving Chernev. Simon & Schuster. $5.95.

GIVE

Saturday Review

FOR CHRISTMAS

SPECIAL CHRISTMAS GIFT RATES

One 1 year subscription (your own or gift) $8

Each additional 1 year subscription $6

Above rates apply to U.S. and Canada only. Elsewhere add $2 per subscription. Rates include our sending to each recipient a special gift announcement card, designed and engraved by Tiffany's, and signed in your name.

Saturday Review 380 Madison Avenue, New York, N. Y. 10017

☐ New Subscription ☐ Renewal

NAME

ADDRESS

CITY STATE ZIP

GIFT CARD SIGNED

☐ New Subscription ☐ Renewal

NAME

ADDRESS

CITY STATE ZIP

GIFT CARD SIGNED

SENT BY

ADDRESS

CITY STATE ZIP

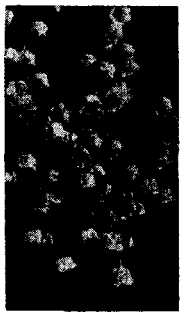
☐ Include my own subscription ☐ New ☐ Renewal

I enclose $_____ ☐ Bill me later

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

PRACTICAL FRENCH HOOD
SO WARM, SO FASHION-RIGHT
Double knit Jersey 100% wool helmet designed by a French couturier inspired by a Crusader hood. Keeps you warm where you feel the winter winds most; so soft and full that it can be worn with bouffant hairdos—won't slip like a scarf, folds flat for traveling. Lined. Black, royal blue, or red—try one, you'll order all three colors.
(Postage: 39¢) **3.99**
N. Y. State residents add 2% Sales Tax
HERE'S HOW CO., INC. SR-4, 59 Tec Street Hicksville, New York 11801

Unique Gift
The PLANT OF THE MONTH CLUB
Gives Pleasure All Year Long



EVERY MONTH AN UNUSUAL PLANT OR BULB SENT POSTPAID
Membership starts with Imported LILY OF THE VALLEY
Lovely Fragrance
Bloom Quickly

A wonderful gift idea. Thousands look forward to the beauty and pleasure their membership brings. Unique, exotic plants and bulbs, selected by experts. Many imported. Complete instructions and fascinating history of flowers. Gift card sent in your name. SURPRISE BONUS for early orders. Full Year Members Special Bonus—32 page book, "How to Grow & Bloom House Plants."
Six Months Membership ..... $ 7.50
Full Year with Bonus Book $13.00
PLANT OF THE MONTH CLUB
Dept. 407, 546 31st St., Des Moines, Iowa 50312

YOUR POSTMASTER SAYS

Take a tip from Mr. ZIP...

SHOP AND MAIL EARLY—

Use the New Christmas Stamp and Include ZIP Codes in all Addresses

A Painful Exorcise

THE BROADWAY version of the late John Whiting's remarkable play *The Devils* is strangely ineffective. The vast open spaces in the enormous settings of a seventeenth-century French town make it difficult for a dramatic tension to be sustained through the play's many many short episodes, and perhaps this is why director Michael Cacoyannis has felt impelled to direct the proceedings at an impatient rhythm, as if he were presenting highlights from the original. And the production's two stars begin with the disadvantage of being far from ideally cast.

Jason Robards, who has shown himself supreme playing characters whose heroism consists of being casual about pleasure but harrowed in disenchantment, is here portraying Father Grandier, an elegant priest who believes very strongly in pleasure, and who suffers hardly at all until his arrest and subsequent physical torture. Thus in the first part of the evening we feel that Mr. Robards's priest is not at all devout, but simply passive and careless about his pursuit of pleasure. Later, when he offers us an agony that is supposed to be caused by his fear of being driven to a disbelief in God through the extreme pain that is to be inflicted upon him, it becomes hard to relate him to a man whose belief seemed nominal to begin with. Indeed, at one point where Grandier is given the chance to avoid the torture by signing a false confession. Mr. Robards's quick gesture of disdain seems a sort of heroism more appropriate to *The Crucible*. For *The Devils* is not really very interested in man's obligation to his fellows or in human injustice. It is concerned with the strange paths to ecstasy, which are different for each of us. Father Grandier is a sensualist and his search for the temporary ecstasy of the lover's bed is a prelude to his achievement of permanent ecstasy through prolonged, excruciating pain.

Ironically, he is pushed to this achievement by a humpbacked nun who makes him the object of her sexual fantasies. Anne Bancroft has triumphed in extroverted roles, but she has trouble with the fantasy-ridden Sister Jeanne, who at the end must clasp the mutilated Grandier in her arms and find him more beautiful now than he was before. To Miss Bancroft's credit, she does create a couple of superbly theatrical moments. In one we see her hands flutter before her helplessly as she experiences her newly discovered sexuality. At another she works herself into a masochistic climax of pain as she repeatedly strikes the floor with her deformity.

There is much variation in the depth at which the rest of the performers assay their roles, which occasionally betrays the play into shallow obviousness. The most effective performance is Louis Turenne's insultingly aristocratic Prince Henri as he cleverly shows up the stupid and superstitious priests who have encouraged the nuns to delude themselves into feeling possessed by devils. Mr. Turenne displays the command and full sense of involvement with the world of the play that is missing in some of the others.

While under the circumstances it might seem ungrateful to complain about the cuts made in the play's text, they do leave us puzzled about such important details as how the Prince's exposure of the nuns' fraud can be immediately followed with Grandier's arrest. And, presumably not to offend a Broadway audience, the torture scenes are less prolonged and the mutilation of Grandier's handsome head is less ghastly than was the author's intention.

Does enough of the play still emerge to make this version a richer experience than reading the play and Aldous Huxley's *The Devils of Loudon*, upon which it is based? For a critic who has seen more satisfactory productions of *The Devils* at London's Aldwych Theatre and at Washington D.C.'s Arena Stage, it would be unfair to answer.

THE new musical, *Skyscraper*, contains some pleasant songs by James Van Heusen and Sammy Cahn, some imaginative and dynamic choreography by Michael Kidd, some amusing sketches related to New York life by Peter Stone, and some very funny antics by Charles Nelson Reilly as a hysterically wound-up dilettante and by Walter P. Brown as a musician carrying his bass fiddle into the tiny and crowded Gaiety Delicatessen, where with hilarious equanimity he confounds the impassable manager with "Don't bump me, baby."

The show also has two relatively unrelated stories going. One, inherited from Elmer Rice's *Dream Girl*, gives that splendid actress Julie Harris the opportunity to stand around while her fantasies are danced by others. The second permits her vaguely to oppose the replacing of her old store with an architectural monstrosity. Fortunately, Miss Harris supplies this revue-with-plot with undeserved commitment and gives its shaky superstructure two lovely legs to stand on. —HENRY HEWES.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Purple Planes for Plain People

FOR A TRAVEL WRITER approaching middle age with supersonic speed, it is probably permissable to look back, after a trip, and see where he has been. It is disastrous, however, to conduct a post-journey critique and see just how he got where he did in the short space of time he allotted himself. All this gratuitous advice I pass along to you after a nineteen-day spell which I spent caroming about the U.S.A. like a cue ball dispatched with speed, determination, and direction by Willie Hoppe.

Journeying through the states and deviating for a short weekend in Mexico required the services of one riverboat, half a dozen cars, one chartered plane, and no fewer than seven airlines, among them Pan American, Western, American, Braniff, Delta, United, and Aeronaves. If I have any flash opinions, it is that I am tired of seeing Genghis Khan battle his way across the Mongolian wastes, an epic that has faced my eye too many times in transit movies this fall. I admired Western's employment of a Negro hostess, the first I have ever seen in considerably more than a million miles of air travel. I will cast a modest if not an exuberant vote in favor of American and United's fare in flight. And I will confess to being appalled to find that although one can fly east and west in the nation with great ease and dispatch, choosing among a selection of carriers according to one's taste, it is something else again to try moving north and south. The morning I flew the New Orleans-St. Louis route, for example, Delta was using a piston plane. Its service in first class amounted to coffee served in a plastic glass, the hostess letting a bag of sugar and a wooden spoon slip through her fingers into my outstretched hand. It is probably a good thing to slide back to the Pleistocene Age of aeronautics every once in a while to make the traveler realize how really good he has it most of the time. The Civil Aeronautic Board's tolerance of a monopoly situation is no doubt in reality a clever ploy to inspire public appreciation of airline service elsewhere.

In the matter of personal service the seven airlines showed me everything from professional interest to run-of-the-mill boredom, which is about the gamut that has been displayed in domestic aviation circles ever since that early era when the customer was wrapped in cotton batting and preserved in flight like a precious thing. Despite the long lapse, I see definite signs now that a new age is dawning. Passenger comfort and passenger pleasure may be the newest innovation in aviation since the invention of the aileron. It showed first when the government interceded on the public's behalf in favor of continuing movies in flight. It reared its happy head again when Eastern Airlines decided to overhaul its image and its cuisine, perhaps in preparation for spreading its routes far afield of those it now holds (see *SR*, Oct 2, 1965).

But no one has tried anything along the lines of wholesale refurbishment essayed by that once pallid carrier that now flashes racing-stable colors and calls itself Braniff International. I was in Dallas the other week when Braniff unveiled its new image with a fly-past at Love Field. Roaring fifty feet off the ground came a blue Boeing 707, then an orange BAC 111, then an ochre 707 and a yellow BAC. Their wings, pods, and tail assemblies were white, their noses black, but all the bodies glowed in solid, brilliant hues. A consultant for Braniff explained that color had never been used on an aircraft. They had decided to make the shape and size of the plane work for them. Out went stripes and zigzags. They brought nothing, the color people said, but "terrific monotony and resultant exhaustion." In came turquoise, yellow, pale blue, orange and ochre.

Braniff beauty in Pucci bloomers—into the wild, multicolored yonder.

The planes circled and landed, and from the hangars came the rolling army of wagons that feed and supply the giant aircraft. The baggage trucks were hardly monotonous in their beige and orange and robin's-egg blue. The generators, gas trucks, commissary wagons, and portable stairways were similarly bedecked. The food handlers were in red jumpers and white caps, the mechanics in white jumpers and blue caps.

When the doors of the planes opened, the crew appeared. The flight-deck people were dressed in severe black uniforms with gold braid. Nothing was done here to alter the general look of dignified decorum and businesslike professionalism. But then came the hostesses newly coiffed, cosmetically impeccable, and costumed by Emilio Pucci. Gone were the military gabardines, the brass-button look, the tight skirts, the regimental caps. These girls were cloaked in reversible coats, apricot on one side, melon-green on the other. They were shod in many-colored boots, like a Mondrian design executed in multicolored-pastel shades. Under the coats were pink Pucci suits. Their hats are multicolored pillbox prints with flaps that snap under the chin. In bad weather they slip into Buck Rogers plastic dome helmets that protect hat and hairdo. When serving inside the plane, the suit jacket comes off and the wrap-around skirt unwraps. Then the girls are in working clothes of hyacinth-blue culottes and turtleneck blouse that can be covered with a smock that comes in a variety of wild dream colors: turquoise with fuchsia, lilac with flame, fuchsia with sunburst yellow and green.

If the hostesses are not surprise enough, passengers can relieve the monotony of flight by casting eyes on the seats, a wave of checks, stripes, and even solid colors, all told a collection of fifty-six fabric colors in orange, blue, red, brown, yellow, and green. To slip back into the quiescence of neutrality, passengers can look at neutral walls, neutral ceiling, or the neutral outdoors. For a quick visual pickup again there are posters of Latin American folk art photographed from the collection gathered by designer Alexander Girard.

Best known perhaps for his brilliant execution of New York's La Fonda del Sol, and in other, more circumscribed circles for his Ford offices in Dearborn and for Billy Wilder's apartment, Girard has functioned as overall color coordinator for Braniff. It was a brilliant choice for an airline that wanted a colorful and distinctive look and that already had a big stake in Latin American routes.

"My concepts for Braniff International," Girard has explained, "come from

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Your Vacation Tempo is Yours to Decide... at the ARIZONA BILTMORE

Live as actively or relaxed as you wish. Revel in the luxuries of a 1164-acre estate with its own 18-hole championship golf course, 26 miles of scenic horseback trails and, of course, tennis courts, putting green and swimming pool! • Or laze in the spacious cabana area where you can dine poolside, tan in the perennial sunshine and, evenings, dance under the stars! • Gourmet cuisine, gracious service, and European or American plans!

For pictorial folder and rates, contact Henry B. Williams, President; consult your Travel Agent, or call your nearest Robert F. Warner/Glenn Fawcett Office

ARIZONA BILTMORE HOTEL · PHOENIX, ARIZ.

UNIQUE CHRISTMAS GIFT

Save this ad and re-read it before you buy:

1 Binoculars
2 Spotting Scope
3 Telescope

YOU GET ALL 3 IN THIS NEW COMPACT "MONOCULAR" SYSTEM

The "BICKY" is an achievement of Japan's incomparable optical industry. This new 10-power instrument comes equipped with pistol-grip handle and an adjustable professional-style table-top tripod, complete with a 360° two-plane panning head. There's even a car window adapter so your Monocular can go along on scenic drives. ■ The "BICKY" is a precision **prismatic** telescope, individually collimated and hand finished. Do not confuse it with mass-produced tubular (refraction) telescopes. ■ 10x 30 mm. coated Kellner achromatic optics. Light weight magnesium construction throughout. ■ In addition to the (tele) scope and the attachments you get a nice soft carrying case and handstrap, which makes your "BICKY" as portable and convenient as a miniature camera (5½ inches long—weighs less than 7 ozs.) **All** this comes fitted beautifully in a foam-lined gift box. ■ Unless you want to buy binoculars, **and** a spotting scope complete with tripod, **and** a telescope — this new "BICKY" MONOCULAR SYSTEM is an ideal 3-in-1 instrument for making everything you look at appear 10 times bigger and better: birds, deer, outfielders, waterfalls, boats, mountain tops—The Heavens!

OPEN YOUR EYES TO 10 TIMES MORE—ORDER NOW . . .

HAVERHILL'S, 465 California St., San Francisco, Calif.

Please mail me the BICKY Monocular System, complete with attachments, in foam-lined gift box. (Refund guaranteed)
☐ I enclose $24.75 plus $3.00 for postage and insurance.
(California Residents Add 4% Sales Tax) ☐ Bill Diners' Club Acct. # _____ ☐ Bill Amer. Expr. Acct. # _____

Name _____
Address _____

SR-1204

©1965 Haverhill's

Haverhill's
Searching the World to bring you the Finest

my two primary and seemingly contradictory design principles: first, design in depth to ensure variety, interest, and lasting excitement. Second, strip beautiful shapes of nonessentials to permit freest appreciation of beautiful form." This pronouncement, which might seem like gobbledegook on the first or even second reading, really meant that Girard felt that appreciation of the inherently beautiful shapes of today's airplanes could be better realized when the zigzags and stripes were stripped clean and replaced with solid colors. The stripes were originally applied to impart a sleek look to airplanes. Girard dismissed the old design as "camouflage." Says he: "The solid body is revolutionary. It is so simple, no stripes. Automobiles and refrigerators have achieved enormous new interest by the use of color. Why not airplanes? Eliminating the stripes, the camouflage, allows the form to be truly seen and appreciated."

But Girard is at his best, and perhaps at his most familiar, in the series of Braniff lounges now planned for San Antonio, Houston, Kansas City, Denver, Mexico City, Lima, Panama, Chicago, and New York. The one in Dallas, already completed, is a brilliant gem, remindful immediately of La Fonda del Sol. The eye turns to a surprise at every point of the compass—papier-mâché cats resting on bright cushions, gilded madonnas looking beningly from cerise walls, plaster churches in see-through boxes, plaster figures in see-through boxes inserted in partitions, some facing one way, some the other. There are masks, paintings, snippets of *molas* from San Blas, and woven bags used by South American Indians now hanging as wall decorations. "Airline terminal clubrooms," Girard says, "traditionally have shown close kinship to a hotel lobby—one big room with no privacy for anyone." Here he has broken the space into semi-private alcoves using modular floor-to-ceiling screens in nubby, startling textiles. Many of the fabrics, like the furniture, are manufactured by Herman Miller and will become part of that company's permanent line.

All this eyewash is intended by new president Harding L. Lawrence to lift Braniff out of the doldrums of mediocrity. It is also only part of a program that includes new planes, possibly new routes, and a new attention to service. Lawrence, forty-five, came to Braniff last April from Continental, an airline that had already distinguished itself for its crisp, singular style. By June, two months after he took over, Lawrence announced a huge overhaul: a program to strengthen the route structure, one plan to improve on-time performance and another to speed baggage deliveries, and a complete refurbishment.

By this November Lawrence was

If you like Ireland we'll send it to you six times a year. Six times a year "Ireland of the Welcomes" magazine brings you Ireland. Stories. Poems. Pictures. The things that make it different and the things that keep it the same. Bean Sidhes. Gruagaches and Pucas.* Dublin: St. Stephen's Green, the Phoenix Park. Soft afternoons on the lake near Westport House, County Mayo. Guinness. Tweed. Waterford crystal. Tipperary. Connemara. Cork.

Ireland.

All yours to keep. Or give. For two years. For three dollars.

Address your cheques to:
Irish Tourist Board, Dept. SRM
33 East 50 Street
New York, N.Y. 10022.

*Three kinds of Little People described by Kevin Danaher in a recent number.

OCEAN REEF

The Complete Oceanfront Club Community

1,300 tropical island acres directly on the Atlantic. 18-hole championship golf, tennis, world's finest fishing, private 3,000' airstrip, gourmet meals. New expanded facilities. For reservations or colorful brochure, write or phone today: **Box R, North Key Largo, Florida. Phone: North Key Largo No. "1".** From MIAMI: 15 minutes by air • 30 miles by boat one hour by car

STAINLESS STEEL SQUEEZER

Squeeze with ease—stainless steel lemon or lime or orange squeezer. Removable top. Easy-to-clean. Bar-keeper's pride. Imported from W. Germany.

6.99 ppd.
(Elsewhere for 7.99)

N.Y. State Residents Add 2% Sales Tax.

HERE'S HOW CO., INC. SR-41, 59 Tec Street Hicksville, N.Y. 11801

FREE EUROPE BY CAR CATALOGUE 36 PAGE FULL COLOR

SAVE UP TO 35% ON CAR RENTAL & PURCHASE

VOLKSWAGEN VOLVO
MERCEDES JAGUAR
CITROEN PEUGEOT
RENAULT MG, ETC.

EUROPE BY CAR, Inc.
630 FIFTH AVE., N. Y. 20 TEL. LT 1-3040
9000 Sunset Blvd., Los Angeles TEL. 272-0424

CAR (S) _____
Name _____
Address _____
City _____ State _____ SR-4

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

ready to show his stuff. Besides the purple planes and the Pucci playsuits, Lawrence announced the acquisition of $87,000,000 in new money and refinancing of an old $32,000,000 debt. This gave him a chance to invest in fourteen BAC one-IIs, the speedy little short-haul, British-made mustang jet. A dozen Boeing 727s were announced for May delivery, plus another five Boeing cargo jets. Two delivery positions are reserved for the American SST. By January, passenger capacity will be up 57 per cent and by next July 1 another 20 per cent. Braniff is looking for new gateways to Latin America in Los Angeles, San Francisco, New Orleans, and Washington, hoping to reopen the route case from Dallas and Fort Worth to Miami, working on an interchange with Eastern for nonstop routes to South America from New York, trying for nonstop flights from Miami to Lima, Sao Paulo and Buenos Aires, besides its present flights that stop in Panama. It will fly twelve times a week to Mexico City and another twelve times to Acapulco, seven of those flights nonstop from San Antonio.

But more important for the oft-buffeted, oft-journeying traveler, it has pledged an entire new program. While the abolition of weight allowances has cut the in-line time at counters, Braniff is now trying to eliminate all counter stops, at least for its regular customers. Travelers who have previously set up their credit with the airline and who have phoned ahead for reservations may write their own tickets from a book of Fastpack Tickets issued like a checkbook. Writing in his name, destination, flight number, choice of class, time and date, the passenger proceeds directly to the gate, hands his do-it-yourself ticket to the agent, and boards the plane.

"All the airlines," Lawrence has said, "have spent vast amounts to cut the air time between cities but not as much as needs to be done to cut the ground time."

Lawrence has also launched a war against delayed baggage, cutting down Braniff's average time of nine minutes for the middle bag to 6.2 minutes for the last bag. He hopes to do better. Baggage deliveries, because of new systems and also, possibly, because the walk from planeside to baggage-distribution areas has become so intolerably long, is now no longer much of a problem in U.S. aviation. But sensitivity to passenger comfort, to passenger pleasure beyond the norms offered by most airlines, and a real attempt to relieve the boredom and the delays is a new or, at least, a newly rejuvenated concept. And that's the hopeful sign that has arrived wrapped in Pucci's silks and Girard's purple planes.

—Horace Sutton.

For gay Laughter... Terrific Trinidad

For happy smiles... Tranquil Tobago

Everyone raves about the balmy climate, the wonderful beaches, the splendid scenery of the West Indies. But listen to those who know Trinidad and Tobago where there is so much more to see and do. Or still better, listen to Trinidad's gifts to the world—the exciting rhythm of big steel bands and the saucy charm of Calypso. Trinidad gave us the Limbo, too, and wait till you see it dazzlingly performed under a flaming pole!

Music, song and dance come naturally to fun-loving Trinidadians whose lovely island is the home of a veritable U.N.—Africans, Hindus, Moslems, Syrians, Chinese, Europeans and Americans. Here in this colorful new country the spirit of Carnival is a year-round way of life that casts its alluring spell on the young at heart.

Only twenty miles away, charming, pastoral Tobago is an entirely different world. A world so calm and quiet and unspoiled as to seem unreal. Here the blue skies are ablaze with the color of tropical flowers and rare birds—the white beaches stretch endlessly under the gently swaying palms. Fishing, swimming, sailing, snorkeling are at their best in Tobago and world-famed Buccoo Reef provides an unforgettable spectacle of marine life.

Jets whisk to these enchanted islands in jig time—see your travel agent soon.

For illustrated brochures write to:

TRINIDAD AND TOBAGO TOURIST BOARD

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Are you rinsing the salad greens in secondhand water?

You are.

You couldn't do otherwise.

Because the clearest tap water flowing is still yesterday's water. It might have cooled a blast furnace, bathed a baby, helped make this sheet of paper, even irrigated the lettuce patch, on its route to your kitchen. Today, more and more water is used water.

Making secondhand water clean enough to use, reuse and use once again is the challenging problem facing us now. In more than 40 years of helping industry meet that challenge, Calgon Corporation has discovered there is no substitute for sound, experienced engineering when it comes to solving water problems effectively. And at a realistic cost.

Learn how you can help industry and government in your area work towards sound, clean-water objectives—and perhaps how Calgon can help you. Write for "The Challenging Problems of Water," Calgon Corporation, Dept. K, Calgon Center, Pittsburgh, Pa. 15230.

Helping America answer the challenging problems of water

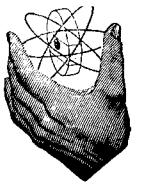
CALGON CORPORATION

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

—*Wide World.*

SR / Research

SCIENCE & HUMANITY



DEPARTMENTS: Research in America • Science in Journals • Personality Portrait—CIII • Letters to the Science Editor

ARTICLE: The Lonely Tunesmiths of Nature—Men and The Birds

RESEARCH IN AMERICA

THE NIGHT THEY UNPLUGGED SOCIETY

WHEN the lights in the offices of *Saturday Review* flickered, dimmed, and gradually died out just before the doors were due to close at 5:30 P.M. last November 9th, our first reaction was that electrical circuits powering the place had become overloaded and had blown their protective fuses. Just across Madison Avenue, a vertical shaft of brightness glowed bold reassurance in the Union Carbide Building. But as our eyes jumped over the nineteenth-story terrace railing onto the Manhattan skyline roundabout, we could see other neighboring buildings pallid gray in the deepening twilight. Brave yellow teardrops—breaking from new-struck matches, obviously—began to patter in the windows of the Pan American Building and the Grand Central Tower. Swinging my chair around, I watched shadowy shapes of secretaries and editorial assistants float noiselessly past my office door. Out of the subdued feminine chatter beyond boomed the big bass voice of associate publisher "Pat" Patterson two doors north of me:

"How is *SR*'s science editor going to explain this one?"

In another moment his secretary, Nancy Gruber, was standing before my chair.

"You heard him," she said gently. "He wants to know how you explain it."

Already enough time had passed (though only a matter of minutes) for publisher Jack Cominsky to discover that the TV and radio hookups that normally inform his office of emergencies were as dead as the lights. A small transistor radio was speaking from the desk of Mrs. Ivy Dodd, outside Jack's door. From it we knew that the blackout enveloping us extended over most of New York State, most of New England, and part of southern Canada. The announcers had also told us that the darkness reached west to Pittsburgh and south to the edges of Philadelphia, which wasn't true. They had given us a vague realization that an ultra-high-voltage power channel from Buffalo to Boston was somehow involved in the trouble.

"Stay where you are," the voices from the loudspeaker advised. "A spokesman for Consolidated Edison has promised us that the restoration of power will begin within an hour."

So most of us stayed where we were, ate a boxful of crackers Mrs. Dodd kept in a drawer of her desk, ate what was left of a can of macaroons that treasurer Nat Cohn's hustling sons had sold to someone in the advertising department on the other side of the building, and waited for the hour to pass.

"Seriously, John," said Patterson, "How do you explain it?"

To explain the situation at that point would have been equivalent to duplicating the magician's trick of pulling a rabbit out of a hat without opportunity to first duplicate the magician's preparations and stage props. As an old newsman, Patterson knew that as well as I did. But I thought it might be fun to see how much scientific background could be sketched in without running into misleading extrapolations.

"Well," I said, "you've got to start with the fact that you can't store very large amounts of electric power. You've got to use the power as soon as you generate it. And you've got to keep generating enough of it to meet the peak demand for it. If the people in the town where it is being generated are asleep, or out on the highways in their automobiles, or at the movies, their use of power is going to fall, and the economical procedure is to move the power they don't want into another town where power is wanted. Given the right connections, it is possible to shift power back and forth as the earth turns one part of the country into the sunlight, other parts into twilight, and still others into darkness. That's why the ultra-high-voltage power lines run from Buffalo to Boston and down here to New York."

"Oh, Mr. Lear," said Roberta Hauke, Cominsky's secretary, "I was listening to the radio for a minute there. Did you tell us why you can't store big chunks of electricity?"

"Have another macaroon," said ad salesman Dick Morton. "Have two," said Marion Urmy, our personnel director.

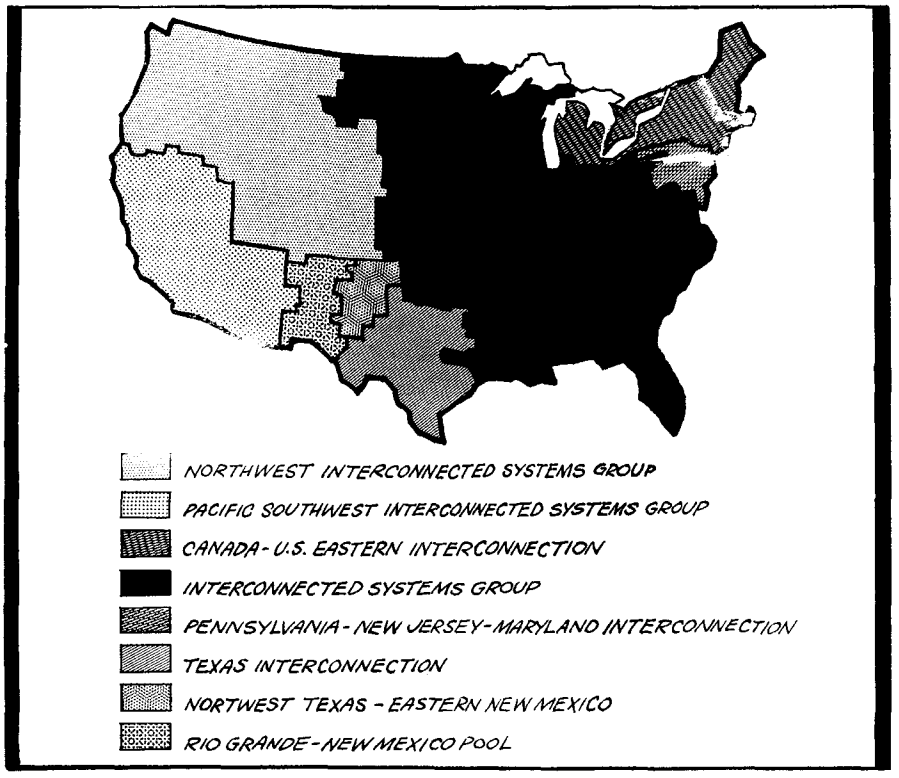
I took a macaroon and glanced into the long corridor between the office of the publisher and the office of *SR*'s editor. There I could follow the restless pacing of secretary Jane Dozier by the pendulum-like sweep of the dull red burning of a cigar she had found in a box while hunting in vain for a flashlight. "I'm not really smoking it," she had explained. "I'm just puffing on it to get a sense of direction."

"That explanation of yours starts awfully slow," Patterson said. "I don't think you're holding your readers."

I could see my own assistant, Jean Corwith, smiling in the light of the enormous torch Roberta uses to fire her cigarettes. Jean was accustomed to long, complicated explanations. Science is full of them.

Someone turned up the radio to catch Con Ed's latest apology for not returning the power on the promised schedule. I was being excused, by common understanding. We sat there together in long stretches of silence until almost 9 P.M., watching the full moon rise, and finally decided to brave the cold streets below. Lighting drinking straws from the Coca-Cola machine in the mailroom to show ourselves the way, we trudged in a long queue down nineteen flights of narrow, winding, pitch-dark stairs to the sidewalk, there broke into groups and walked homeward through streets filled with people friendlier than any of us

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



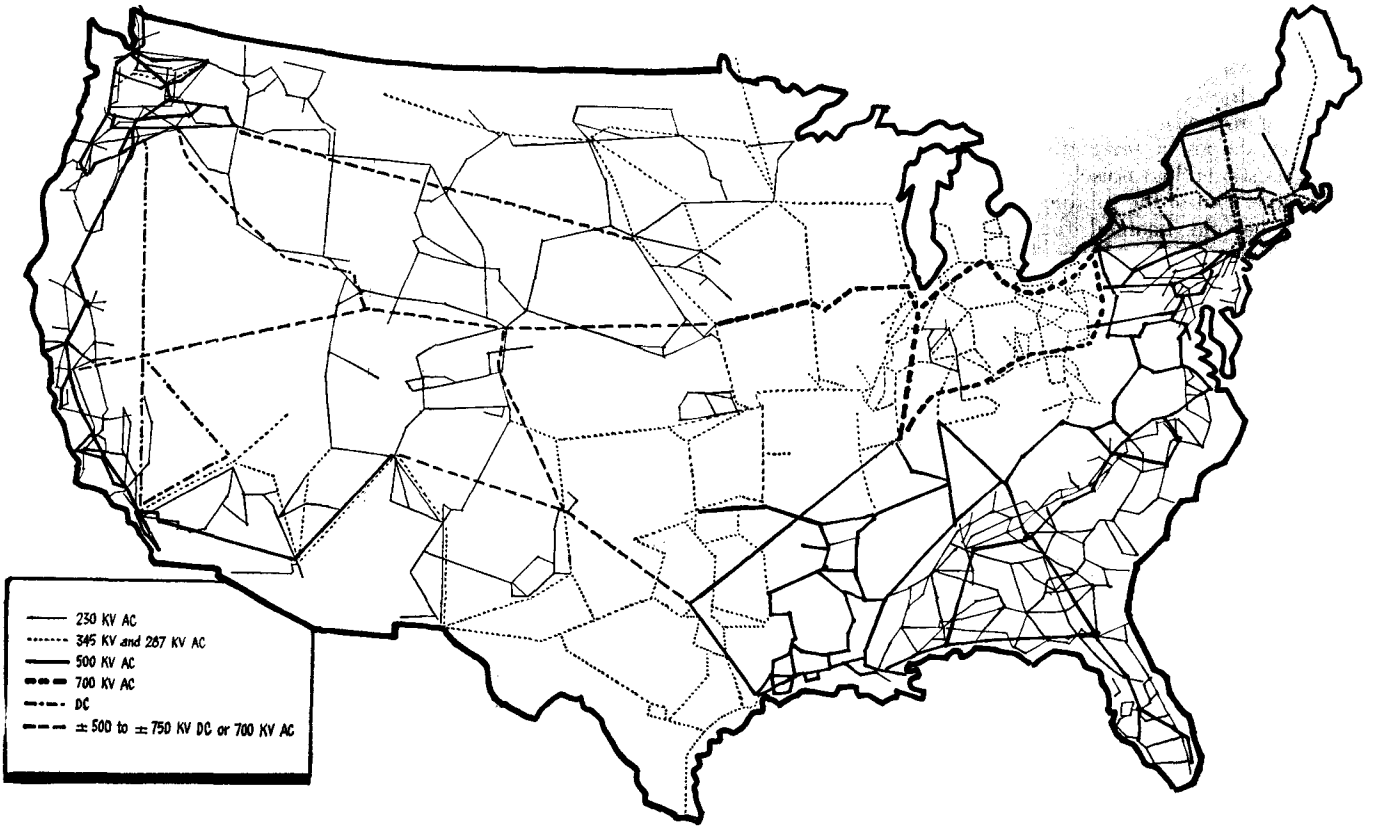
Border of color on map above marks region of northeastern United States and southeastern Canada blacked out by the electric power failure of last November 9. One of many mysteries of that night is why the blackout did not extend to western edge of black area, for every place east of that line is hooked into the northeastern network that did go out. Especially why did Staten Island and parts of Brooklyn, powered by Consolidated Edison of New York's generators, break away at the Flushing interconnection and remain alight in company with New Jersey, Pennsylvania, and Maryland? Whereas map above shows eight groupings of interconnections, map below is Federal Power Commission concept (explicitly not a blueprint) of single nation-wide power hookup for the future.

could remember seeing in this vast city ever before.

Unknown to us, a photographer just about that time aimed his camera from a Manhattan rooftop toward the Statue of Liberty (which remained alight) and the New Jersey shore of the Hudson River (where the lights also were unaffected), capturing the scene reproduced in miniature at the Science and Humanity masthead on page 81.

Fortunately for our aching muscles, Norman Cousins had left a few minutes before the blackout to speak at a public dinner in the grand ballroom of the Waldorf Astoria—a dinner that did not, of course, take place. Had he been among us, he would have had us all out sampling the experiences and opinions of the crowd until dawn. As it turned out, we had an excellent sample right there in the office.

Jim Fixx was in the street when the traffic lights went off. He walked uptown to the 59th Street Bridge, heading for his home in Queens, when a passing motorist picked him up. Pearl Sullivan and her husband Paul, starting in the same direction hours later, despaired of reaching their own apartment and accepted an invitation to bed in adwoman Lyn White's living room. Dick Tobin slept in a New Haven Railroad train that stopped just short of the tunnel exit from Grand Central Station. Typist Mary Busa had got as far as the subway station before the lights went out; she started to walk at 6 P.M., walked across the 59th Street Bridge and on across



—Maps by Doug Anderson, following Federal Power Commission 1964 National Power Survey.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Queens to Forest Hills; it was 10 o'clock when she reached home. Hal Bowser worked out an itinerary sixty blocks long in order to see others safely home before arriving at his own place at half past midnight.

None of us stumbled or fell in the darkness, or suffered any hurt, or came upon the bodies of those lonely unfortunates who here and there plunged downstairs to death or succumbed to heart attacks at the top of unaccustomed climbs. One of us endured entrapment in a suspended elevator. A few shared the fate of thousands who had to walk from stalled trains through rat-infested subway tunnels to the streets and then to sleep on the floors and stairs of railroad and bus stations, hotel lobbies, and club vestibules. Mrs. Cousins climbed twenty-three floors to make dinner for her husband in their Manhattan apartment. Many of us were victimized by profiteering taxi drivers; at least as many were beneficiaries of unexpected courtesy and thoughtfulness. A neighbor I had never seen before preceded me with his flashlight up seven of the nine flights of steps to my apartment, and another neighbor who heard my keys rattling in the front door lock gave me a candle to light my way within. I had no water to drink until morning because the electric pumps were stilled, nor any to wash my grimed face and body, or to flush the toilet. Food stored in the refrigerator spoiled, and defrosting that occurred during the night flooded the kitchen floor. However, considering the potential tragedy among air travelers alone if the moon had not been full and the sky clear, inconveniences like mine and the multi-billion-dollar losses suffered by city businessmen were a cheap price to pay for a sharp and timely warning.

THE night of November 9, 1965, must be recognized for what it was—the night when America's great mechanized society became unplugged.

Roughly a sixth of the nation's people were trussed in one swoop of a snare of their own devising.

The whole country east of the Rockies is tied into the same network of wires and cables that powers the northeast with electricity (see top map, page 82). The entire hookup could have blown. Why didn't it?

Other segments of the network had gone out previously, on at least two occasions. On June 25, 1962, a 300,000 square mile swath of eight midwestern states went dark—an area almost four times that darkened on November 9, but populated by a small fraction of the northeast's 30,000,000 inhabitants. Again, on January 28 last, a small connecting wire parted near Pickstown, South Dakota, and the whole of Nebraska and Iowa were blacked out along with parts of Missouri, Illinois, Wisconsin, Minnesota, and South Dakota. The city of Omaha was powerless for three hours, Des Moines for two.

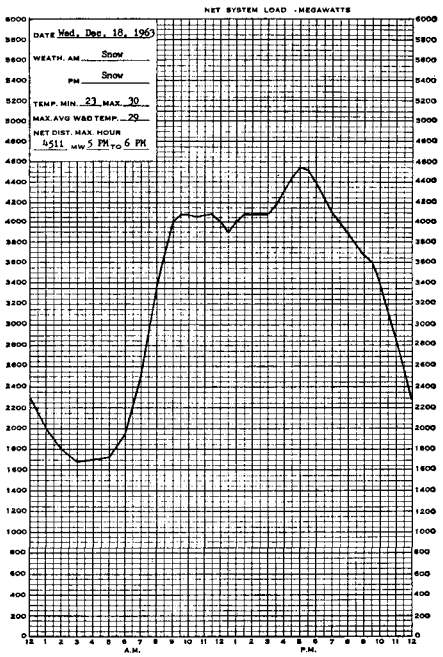
A sample of what might have happened on November 9 was reported by the U.S. Weather Bureau in Suitland, Maryland, outside Washington, D.C. There some of the electronic computers that work on weather maps quit work.

On a still broader perimeter, the weather information normally exchanged in recent months between Washington and Moscow was suddenly stopped. Suppose those messages had concerned matters more urgent than routine weather observations?

VULNERABILITY to attack from the outside is obviously serious. Far more to be feared is the danger of erosion of the hard core of American civilization. Within the next half century, the population of the United States is expected to double, to a total of 400,000,000 citizens. During that time, the rich store of natural resources from which national greatness has been fashioned will be diminished. Veins of high-grade ore will become exhausted, and lower grade stuff will be dug into. As the ratio of metal in the rock goes down, the workload required for extraction rises. More electric power will be needed. A Federal Power Commission survey published late last year estimates that the 1964 power output of 1.1 trillion kilowatts will have to be stepped up to 2.8 trillion kilowatts by 1980. If the national economy is to remain stable, that added energy will have to be produced more cheaply than power is produced today. Whereas the average retail price for power was 2.2 cents per kilowatt in 1940 and 1.7 cents in 1962, FPC says the price ought to be down to 1.2 cents per kilowatt in 1980. This can happen only if everybody uses more electricity. The average consumer's quota will have to go up from today's 5,400 kilowatts to 10,600 kilowatts by 1980.

The fundamental scientific principles governing electricity in nature are known. The seemingly magical flow of power can be induced in wires that are spun across a magnetic field. Once generated, the current (made up of electrons) moves at the speed of light—186,000 miles per second. If it isn't used immediately, it escapes from the wires and disappears.

Because of this leakage, the early technology of electric power (it started with a water-driven wheel in Rochester, New York, in 1880, and progressed to steam-driven turbines in 1882 in Thomas A. Edison's famous Pearl Street station in New York City) limited transmission of power to areas closeby the generators. So the next logical step was to increase the size of the generators. Since the loss of current (number of electrons passing a given point in a given time interval) was inversely proportional to the square of the voltage, the main engineering problem after that was to step up voltage. The stepping up process has gradually occurred, 345 kilowatt lines are commonplace, 500 kilowatt lines are being experimented with, and 750 kilowatt lines are talked about.



—*Con Ed, NY.*

Fluctuating demand for electric power in New York City on a typical winter day is graphed above.

Ultimately, it is these ultra-high-voltage power transmission cables that are being looked to as carriers of very cheap electricity. Half the price the consumer pays goes into those wires. The more satisfactorily they perform, the more power can be switched over increasingly greater distances. The assumption is that ultimately the whole country will be linked in one enormous hookup (see lower map, page 82).

Precisely at this point lies the significance of the November 9 blackout (its dimensions are marked in color on both maps on page 82). One of the ultra-high-voltage power lines on which the future of American civilization depends broke down. More accurately, it was thrown out of use by an automatic switch about the size of a breadloaf, setting on an island not far from Niagara Falls.

There could hardly have been a more illustrative lesson in fundamentals of modern electric power system operation. For the cheapest, as well as the most flexible and hence most easily manageable, means of power generation is the force of falling water. No preliminary heat-up is required, as steam boilers in oil- or gas- or coal-fueled generating plants must be heated in advance. The water simply drops into the turbine

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

blades. When demand for power rises suddenly, the flow of water is increased; if demand falls, water is shunted away.

The Niagara operation is, indeed, so flexible that it takes tourists into account daily. The United States and Canada have agreed to a minimum waterfall of 100,000 cubic feet per second during daylight hours. At night, half the fall is diverted into canals above the falls. Since the greatest demand for power is in the daytime, water diverted during the night is pumped into a man-made basin from which it falls during the day.

Many private power companies, including Consolidated Edison of New York, buy power from the Niagara store because it is cheaper than they can generate with steam.

About four miles north of Niagara Falls, on the Canadian side of the river at a hamlet called Queenston, six ultra-high-voltage cables were carrying 1,100,000 kilowatts of power into Ontario on the afternoon of last November 9. At 5 P.M., the schedule was changed to accommodate two new orders for power. Toronto wanted 300,000 kilowatts more for maintenance purposes. Power companies south of the border wanted 200,000 kilowatts moved through Cornwall, Ontario, and Massena, New York. That made a total of 1,600,000 kilowatts, well within the capacity of the six cables.

At 5:15 P.M., Syracuse asked for 200,000 kilowatts.

At that moment, disaster struck.

What happened and why is masked by a technological blur. The Queenston circuit had been so designed that if one of the six cables had become overloaded, that cable would be isolated, as cables are regularly isolated when struck by lightning. Although none of these six cables was carrying an overload, the automatic sensor on one cable acted as though an overload had occurred and took the cable out of service. Instead of isolating the load, however, the automaton threw it onto the other five cables, knocking them all out.

The surge of electricity thus freed raced back and forth seeking an outlet.

Con Ed's energy control had ten minutes warning time in which to break clear; but belief in the pooling concept was too deep-rooted. No one acted until the Syracuse controller said, on the telephone: "I must go now. I think we're falling apart." As a result, Con Ed generator bearings were burned out and the city's power had to be restored piecemeal from outside. It took twelve hours.

At least two major reforms are suggested by events. First is installation of emergency power sources, independent generators like those that lighted New York's Union Carbide Building and kept Boston's subways running on November 9. Second is a broader licensing system. The Federal Power Commission now holds no licensing authority over the the building of steam-driven generators or the manner of their linkage with each other. Yet 81 per cent of the power produced in America is steam-generated.

—JOHN LEAR,
Science Editor.

SCIENCE IN JOURNALS

THE PHYSICIAN'S IMAGE

WE all know the argument that patients respect their own doctors but the public (*i.e.*, the same patients) is losing its respect for "doctors." Presumably, the image in trouble is that of organized medicine. But do we, and should we, as individual physicians, really place any organization's image above our own? I think not. Therefore, although I would like organized medicine, especially the American Society of Internal Medicine, to be respected by all our publics, general and specific, I am really concerned about individual, not collective, medical images.

Public relations for medicine is, therefore, personal doctor-patient relationships. We should, I believe, re-examine this relationship, not as public relations image-makers, nor ad men, nor public health experts, but as physicians.

Somehow, in the last twenty-five years, physicians seem to have become confused about their role. For instance, in the patient-doctor relation "Who is really in charge?" (Don't answer "the doctor, of course" too quickly.) Our profession, like the unfortunate bankers in the great Depression of thirty years ago, has been caught in a social dilemma created by the times. The bankers reacted by hiring the Madison Avenue ad men who have created the current image of "your friendly banker." Physicians, as individuals, have, I believe, been persuaded that they, too, should woo their clients' favor rather than their respect. We must remember that a profession serves needs, not wants. The situation reminds me of parents trying to be "pals" to their children, then wondering why parental influence has diminished. Who is in charge, indeed?

I suggest, therefore, that internists lead the way in reasserting authority as a necessary corollary to responsibility.

There is also, I believe, confusion about the individual physician's role in his community. At one time his local citizenship was very special, with equivalent responsibility for community leadership shared by only a few others—the town lawyer, the schoolteacher, and the minister, priest, or rabbi. Today many educated citizens are able to share the burden of special citizenship. A physician, unless he has a special interest in community affairs, need not feel any special obligation for any community affairs except those dealing with health.

In those areas of community life dealing with health, the physician, as an individual, must not take a back seat to anyone. We must excel in the organization of medical care at all levels, as well as in medical care itself. We must recognize what we alone can do—and do it.

This means leadership in many aspects of hospital affairs, recently left to administrators; special attention to welfare medical programs, usually left to politicians; and involvement in voluntary health organizations and community health planning, so often left to business leaders.

First and most important, we must care for all of our patients as we have in the past, no matter who the third party may be, even if the third party is our government itself.

Of course we should work to make third-party arrangements ideal for the best of medical care. I suggest the following as ideal circumstances under which even government might serve as a third party:

Usual, reasonable, and customary fees produce satisfied physicians. They should be approached.

Secondly, comprehensive coverage interferes least with the availability and the decisions of medical care, providing satisfied physicians and patients. Insured medical care should be broad in scope.

And finally, only review by practicing physicians of the quality of care and the use of facilities is effective and acceptable. Professional review committees of physicians are here to stay.

When these conditions are satisfactorily met, the identity of the third party handling the medical bills does not matter.

We can, I believe, take good care of patients under government programs, and ASIM and our component societies will work to create the necessary conditions. Your personal public image as a physician, the only image which really matters, demands it.

—ROBERT E. WESTLAKE, M.D.
in *The Internist.*

Dr. Robert E. Westlake is president of the American Society of Internal Medicine. *The Internist* is a popular publication of ASIM.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

THE LONELY TUNESMITHS OF NATURE—MEN AND THE BIRDS

Of All the Species, Why Do Only These Two Sing to Their Mates?

By W. H. THORPE of the University of Cambridge, and
MYLES E. W. NORTH of Nairobi, Kenya.

THERE are few abilities which separate man more clearly from other members of the animal kingdom than his powers of imitation. Even among the primates the ability to learn a new action as a result of having seen it performed by another member of the species has only been established relatively recently; and convincing examples among mammals below the primate level are sparse indeed.

When we come to consider vocal imitation, the difference between man and the other mammals is even more striking. Even with the chimpanzee a capacity for vocal imitation seems to be almost nonexistent, and no satisfactory scientific evidence seems yet to have been presented on behalf of claims made for the powers of vocal imitation among porpoises. This remarkable difference is considered by J. Konorski [a noted Polish scientist] as a result of his analysis of various forms of speech disorder, as comparable with the audio-verbal aphasia [disturbance of the normal human relationship between hearing and speaking] which results from certain types of brain lesion in man. Lesions which have this effect are shown to have damaged either the postero-superior part of the temporal lobe [of the brain] or to have severed the "arcuate bundle" which originates in this area and runs to the lateral frontal regions [of the brain]. According to Konorski, nothing exactly comparable to this "arcuate bundle" is known in nonhuman mammals, and it is this absence which is thought to account for the lack of powers of vocal imitation.

When we come to compare the imitative abilities of the birds with those of the mammals, we find that while the ability of the former group to imitate bodily actions is probably even less than it is in mammals, the powers of vocal imitations are of an astonishingly high order, being even comparable in some cases with those possessed by man. The origin and significance of this difference raise, therefore, most puzzling problems. Unfortunately, on the neurological side, nothing can be said, for the investigation of the bird's central nervous system has not yet nearly reached the stage at which we can say whether or not there is any structure functionally comparable to the "arcuate bundle" of the human brain. The only birds on which modern neurological investigations are being actively carried out are doves; but it appears that these are incapable of imitation. We have to, therefore, come down to behavioral evidence, which does indeed provide some interesting clues.

In the Oscines, or songbirds, at least those of the temperate regions of the world, the most usual function of the full-song is to serve as a territorial proclamation by the male establishing claim to a territory and, as a substitute for fighting, defending it. Thus it serves as a signal which is sufficiently stereotyped to function as a recognition mark characteristic of the species. But it is well known that in many species the song is capable of sufficient individual variation within the overall specific fixity of pattern to differentiate one individual bird from another. Thus, the song comes to serve two functions—species recognition and individual recognition.

This individual differentiation of the song is often developed by imitative learning, the bird in its first year either imitating its parents' song or, perhaps more often, learning individual differences from other members of its species when it first comes to sing in competition with them during the process of establishing a territory during its first breeding season. Thus, chaffinches *(Fringilla coelebs)* reared in isolation produce an abnormally simple song which is mainly accounted for by the hereditary makeup. Only when the bird is reared in contact with its own kind does it develop the full species pattern and add the aforementioned individual characteristics. Thus, experience influences the selectivity for the song which will be imitated, and in early spring the bird tailors its own song to match the patterns which it has heard. There is, therefore, a functional explanation for the ability to imitate the vocalizations of one's own species even where the prime function of the song is territorial advertisement and defense.

But, as everyone knows, the imitative performance of a number of birds goes far beyond this. There are species, such as the starling *(Sturnus vulgaris)*, the mockingbird *(Mimus polyglottos)*, and the marshwarbler *(Acrocephalus palustris)*, which include notes and phrases from many other species in their own song. Even more remarkable are the "true" talking birds, especially the members of the parrot family and the grackle, known as the "Indian mynah" *(Gracula religiosa)*, which can imitate not only human speech to astounding perfection but also a seemingly endless variety of other noises. This extreme imitative ability of certain groups poses a real evolutionary problem, since it appears not to be used at all except under conditions of domestication. In other words, it seems as if the bird is in some way "pre-adapted" for the performance of dazzling feats of imitative virtuosity never required of it by conditions of life in the wild.

In the tropics, although there are many species of birds, the song of which is doubtless just as territorial in function as is usual in the temperate regions, the ornithologist is also struck by the number of examples where song appears much less aggressive in intent and where its function is apparently as a social signal, for maintaining pair and family bonds and as a part of the sexual display, rather than a territorial one. Moreover, it is perhaps significant that most of the oustanding vocal imitators are found among tropical or subtropical species. It is suggested that the extreme developments of the imitative ability occur where the main function of the song is to provide for social recognition and cohesion rather than for territorial defense. This seems to apply especially in the tropics.

In 1903 E. R. Waite described how two captive Australian magpies (*Gymnorhina tibican*) learned to sing a fifteen-note melody, played to them on the flute, as an antiphonal duet. When the

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

younger bird died the survivor resumed the performance of the whole, which it had never been heard to produce during the years when it had a companion. A rather similar case of the antiphonal division of a learned melody between a pet canary (*Serinus c. canarius*) and a captive bullfinch (*Pyrrhula pyrrhula*) was described in the same year by the famous musician Sir George Henschel. Recently, E. Gwinner and J. Kneutgen described how, with two pairs of captive ravens (*Corvus corax*) and three pairs of the shama (*Copsychus malabaricus*), the males and females each had sounds or song elements which were principally, if not exclusively, their own private utterances and were not normally used by their mates. However, when the partners were absent, the remaining bird would use the sounds normally reserved for his partner, with the result that the said partner would return as quickly as possible as if called by name.

(We have both experimental and field evidence for the same effect with *Laniarius aethiopicus major*.) Gwinner and Kneutgen find the method to be particularly effective if it is the male that is absent, since, they suggest, there is nothing more stimulating to a mated male than to hear its own repertoire repeated in its own territory. Thus, the vocalizations of these species appear to be used for securing the return of the desired partner. It seems from the work of O. Zur Strassen that, contrary to much previous supposition, parrots can also use their learned vocalizations in a "purposive" manner for securing food or other particular needs.

The study of the antiphonal singing of certain tropical birds, on which we have now been engaged for some years, is particularly relevant to these problems. Our investigations have been concerned with three widely separated groups of birds, one nonpasserine and two passerine, namely, the barbets, *Trachyphonus* species (Capitonidae), fantail warblers of the genus *Cisticola* (Muscicapidae, subfamily Sylviinae), and shrikes of the genus *Laniarius* (Laniidae including Laniariidae). In all these groups one encounters species capable of a duetting in which the notes of the male and female are different—the sexes alternating to sing antiphonally but nevertheless with a very precise and exactly maintained time interval between each contribution. One of us has already published an account of the antiphonal singing of *Laniarius erythrogaster*, where the response time with which the female answers the male is of the order of 150 milliseconds [thousandths of a second] or less, with a standard deviation over a long series of 12.6 milliseconds. Here it was suggested that it is the exact precision of timing of the answer of the second bird which is the most likely basis for the mutual recognition in dense foliage rather than any individual difference in tonal quality or structure of the notes.

Since that work was published, L. Grimes has obtained almost identical results with another species in West Africa—*Laniarius barbarus*.

HOWEVER, from the point of view of the general problem already outlined here, the species we are now mainly concerned with, namely, *Laniarius aethiopicus*—the tropical bou-bou shrike—is providing most of the important results to date. Although a great deal remains to be done, a number of essential points already seem clear, and it is the object of the present article to outline the most relevant of them. In this species both male and female have a considerable vocabulary which, it seems, they utilize so as to work out with practice a series of duet patterns by which, presumably, when the birds are no longer in sight of each other, mutual recognition is still possible. This work is proceeding in the field in Kenya and Uganda, and in tropical aviaries at the University of Cambridge sub-department of animal behavior. The following essential points seem to be clear:

1). Although there may be periods of solitary "practice" during the juvenile stage, the duet is worked out during a long practice period (probably of many months) between two birds in their territory.

2). These duets are composed of notes, the quality of which is determined, no doubt, by hereditary constitution; but the pitch, timing, and phrasing of which can be varied very exactly by the singers as a result of this practice.

3). For nearly every species so far examined it appears that: (a) Either sex can start and the other finish. There is clear evidence for this in *Laniarius aethiopicus* and *L. funebris*. It is probably also true for *Cisticola hunteri* and *Cossypha heuglini*. (b) Either bird can sing the whole pattern alone if the partner is absent (*L. aethiopicus* and *L. funebris*). (c) In *L. aethiopicus*, when the partner returns two birds can either duplicate in perfect time or (more usually) sing antiphonally again. Thus it appears that in the course of developing its elaborate duets each individual of the *L. aethiopicus* pair has, in fact, learned the contribution of the other member and its relation to the whole.

In *Laniarius aethiopicus* each pair in the wild may have a considerable number of alternative duet patterns. Consequently, while many of the simpler patterns may be very widespread in a given population, some are likely to be peculiar to individual pairs. If this is correct, then the mate is that bird which can answer with the right pattern of notes in the right time.

* * *

With several of these birds which sing antiphonally, trio singing is sometimes observed. The meaning of this is at present quite obscure. It recalls the well-known visiting of fulmar petrel (*Fulmarus glacialis*), the "piping parties" of the oyster-catcher (*Haematopus ostralegus*), and the dance of the spur-winged lapwing (*Belonopterus chilensis cayennensis*) described by W. H. Hudson [in *The Naturalist in La Plata*].

Our observations so far give strong support to the suggestion put forward by Gwinner and Kneutgen, and also by Konrad Lorenz, that one of the major functions of the imitative ability of birds is to establish and strengthen the individual pair bond. We suggest that this will be so particularly in those species where territorial aggressiveness is not very marked—as is so often the case in the tropics. In *Laniarius aethiopicus* this ability enables each bird to learn the normal contribution of its mate as well as its own. It can thus use this appropriately for maintaining contact with the partner and recalling him or her when absent. If this is so, then the extreme of apparently unused imitative ability of birds such as parrots and mynahs received a plausible explanation. It may well be that in the wild these birds use their powers for imitating the minute idiosyncrasies and inflections of their partners or other members of the group. If this proved to be true, it would be no longer necessary to suppose a mysterious "pre-adaptation."

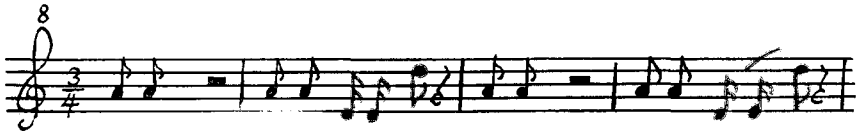
Many, perhaps most, mammals recognize their associates primarily by smell and secondarily by sight. Voice and its recognition seem to come (with certain exceptions, among them possibly the Canidae and some Ungulates) a long way behind in importance. With birds, creatures of vision as they are and with the powers of olfaction greatly attenuated, audio-vocal recognition is probably paramount. But how did it come about that *Homo sapiens* so greatly outdistances his fellow primates in his powers of using his auditory sense for social purposes?

A longer version of the above report can be found in the British journal *Nature*, Vol. 208, No. 5007, in which original publication of the text occurred.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

WILD BIRD MUSICALES

Many birds sing duets with their mates in their native habitats, male and female each producing its own separate notes with split-second timing. In one partner's absence, the other partner fills in sounds normally reserved for the first. As a result, the first partner returns as quickly as possible, as though called by name. Musical score at left gives notes of one partner in black, notes of the other partner in color.



The antiphonal song pattern is sometimes extended to three birds. The score at right shows notes of No. 1 singer in black, No. 2 singer in solid color, No. 3 in color tint. Scientists recording this repertoire sometimes observed a fourth bird standing silent nearby the singing trio—perhaps the mate of songbird No. 3.

Score at left is recorded version of an antiphonal musicale performed too quickly to permit notes of respective singers to be distinguished clearly and unequivocally.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

PERSONALITY PORTRAIT—CIII

ONE MAN'S ADVENTURES WITH A SHINY SUIT

Hartmut Kallmann Reversed a Threadbare Story

ONE impression of Hartmut P. Kallmann comes from a story the director general of Europe's Nuclear Research Center (CERN), Victor Weisskopf, tells. Years ago, at the Kaiser Wilhelm Institute in Berlin, Weisskopf heard what he describes as "an awful racket" coming from the next room. "What's that?" Weisskopf asked, and was told: "That's Kallmann." "Why is he shouting so?" asked Weisskopf. "He's talking to Paris," was the reply. "Well," Weisskopf asked, "why doesn't he use the telephone?"

Another impression of Kallmann is reserved for those who visit him as he sits at his desk in the Solid State Laboratory of New York University in Greenwich Village. His appearance is massive. His large head with its full stock of white hair is supported by uncommonly broad shoulders. His hands are exceedingly large. Then he stands up—to a height of about five feet, five inches. He walks, and from the limp and the special shoes he wears it is seen that something happened to his legs.

It began to happen when Kallmann was three years old. He was seized by a high fever. "Strange disease," the doctor said, "hopeless."

After about a year of hopelessness, Kallmann's parents thought a stay at a Mediterranean resort might do the boy some good. All the bags were packed to go when he complained of a pain in one of his ankles. The ankle was quite swollen. This time, the diagnosis was clear: osteomyelitis, bone inflammation.

During the next two years, ninety-three separate operations were performed. Bones in every part of the child's body were scraped. In the years that followed, he was obliged to wear an orthopedic apparatus. He used it to walk at the age of eight. At sixteen, he rode a specially equipped bicycle twenty to thirty miles a day. At school, he sat on a cushion.

When he was about eighteen, he was on a tennis court, playing, when an old man stopped him and said, "Aren't you Hartmut Kallmann?" At the affirmative reply the old man, the doctor who had performed the ninety-three operations, said, "This is really a miracle. I would have sworn you would be barely able to walk."

THE miracle is Kallmann's will. It is this will that he sometimes expresses at the top of his lungs. It is the will that enabled him to turn enforced idleness to creative invention of one of the most versatile tools of modern science: the scintillation counter.

To be genuinely scientific about it, note must be made that miracles rarely happen so simply. They are brought about partly by forces like personal wealth, both monetary and genetic.

Hartmut Kallmann enjoyed the encouragement of his father's money and creative heritage. The parent, Nathan Kallmann, started out a clerk in a bookshop in a small town near Posen, West Prussia, but at the age of twenty-three decided that clerking was not for him. He went to high school at night, took the examination for the baccalaureate degree at twenty-seven, won a law degree at thirty-eight, and soon after that defeated the attorney for an influential Berlin banker in a commercial trial involving a lighting company, the *Auergesellschaft*. Two days later the *Auergesellschaft* invited Nathan Kallmann to become its director.

It was at about that time that Thomas Edison invented the carbon-filamented electric light. Kallmann asked the *Auergesellschaft* chemists which property of a lamp filament contributed most to the brightness of the light. "The melting point," he was told, "the higher the brighter." "Which material has the highest melting point?" he then asked, and the reply was "tungsten." But tungsten, he was told, could not be drawn into a filament. Nevertheless, he ordered tungsten wires to be drawn. The wires were drawn, and the lamp worked. This was in 1905.

Kallmann offered to install these bright new lamps in the lobby of the best hotel in Berlin, the Bristol, free of charge, on the condition that inquirers be told that the new lamps came from the *Auergesellschaft*. The inquirers he expected, two members of the board of directors of General Electric, saw the lamps, made the proper inquiry, contacted Kallmann, and arranged for American production rights. The lamp was called the Osram lamp, os for the osmium it did not contain (all gas lamps did) and ram for the *wolfram* (German for tungsten) it did contain.

At that moment the *Auergesellschaft* had a capital of two million marks; it had 500 million marks when Nathan Kallmann retired as chief of the company in 1913.

Nathan's son Hartmut had ample means, then, as agent of his will. Because of his illness, he lost three years of schooling and did not enter Berlin University until 1916, when he was twenty. He started as a chemist and switched to physics after his first year. At the end of four years, he had his Ph.D. He did a theoretical thesis under Max Planck, the Nobel Prize-winner who started quantum mechanics. Quantum mechanics and the theory of relativity form the foundation of modern physics. When Kallmann followed Planck to the Kaiser Wilhelm Institute, he found the author of the theory of relativity, Albert Einstein, already there.

The head of the institute was chemist Fritz Haber, famous for invention of the process used in World War I for making ammonia from nitrogen. Haber appointed Kallmann as institute administrator. Financial support for the institute came from the government, but during the period of inflation that followed World War I, the government had no money. Kallmann used stocks owned by the institute as collateral for loans from the banks; then, as the value of the borrowed money dropped to a tenth of what it had been, he repaid the loans in foreign currencies obtained through grants from abroad to the many foreign scientists at the Kaiser Wilhelm.

KALLMANN stayed at the institute until Hitler closed its doors to Jews in 1933. Although his upbringing had been marked by a total absence of anything Jewish, as was true of many German Jews, Kallmann had his Jewishness thrust upon him by the Nuremburger edict—anyone with three provably Jewish grandparents was a Jew.

Despite an offer from Oxford University, Kallmann did not leave Germany

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

—*Luigi Pellettieri—NYU.*

Hartmut P. Kallmann

at that time. His reasons for staying were that he did not wish to abandon his aged parents, and, anyhow, he expected Hitler to be thrown out of power in a year or two.

Kallmann escaped the horrors of the concentration camps because his wife is not Jewish; so his children were more than half Aryan, and someone had to be kept alive to see that they would grow up to help sire an Aryan race. As punishment for having married a Jew, however, Mrs. Kallmann, small and fragile, was forced to work without pay sewing military uniforms. She left home at six in the morning and did not return until six in the evening. Neither her own ill health, nor that of her youngest child, served to mitigate the punishment. At the end of a year she collapsed.

It was she who saved her husband from capture during the Gestapo round-up of Jews on *Kristalnacht* 1938, when the windows of Jewish shops were smashed. She misdirected the troopers who came to the house to fetch him. Kallmann managed to reach his parents' home and hid there until the hunting fever subsided. His father died of a heart attack from the shock.

The same inflationary spiral that had enabled the Kaiser Wilhelm Institute to keep going up to 1933 wrecked the Kallmann family fortune later. Hartmut Kallmann survived the debacle because of the interest of Karl Bosch, Nobel laureate president of I. G. Farben. Late in 1934 Bosch awarded Kallmann a kind of subsistence "fellowship." It had to be a very loose arrangement. Employment of Jews was forbidden. Bosch fitted out a laboratory, isolated from the rest of I. G. Farben, where Kallmann could investigate problems of his own choosing; anything that might prove of commercial value would belong to I. G. Farben. Kallmann was given an assistant, who served as an intermediary to minimize the number of contacts with the rest of I. G. Farben, particularly with people who might inform.

As time went on, it became more and more difficult to maintain this laboratory arrangement. When World War II started, Kallmann's visits became only occasional; finally, in 1941, they ceased altogether. Nevertheless, Bosch continued to pay Kallmann's monthly stipend, telling the Nazis it was necessary that Kallmann be available for consultation on patents.

As a Jew, Kallmann was not allowed to receive books or journals. A few did reach him, through the late Max von Laue, the Nobel laureate, by way of Mrs. Kallmann. They helped, but could not solve his dilemma. His daughter Gisela, a child at that time, retains a vivid picture of her father in his small private library at home.

"It was in a big room with a huge table in the center," she says. "My father would walk slowly round and round this table, for hours, like a lion. No one would dare go in. And you know how he chews a handkerchief when he is tense or nervous. Well, I remember handkerchiefs day after day, in shreds—hundreds of handkerchiefs."

As her father paced, he pondered something that had happened in the I. G. Farben lab Dr. Bosch had made available to him. Kallmann was in a dark room, looking at a luminescent material under ultraviolet light when the door opened. A mechanic stood in the doorway, in the path of the ultraviolet. The man's shape was outlined brightly in the dark. The seams of his uniform were fluorescing!

Now physicists had known for a quarter-century that luminescent substances can detect the presence of charged particles, or nuclear radiation. These substances glow upon being struck by the particles. Ernest Lord Rutherford had used one such substance, zinc sulfide, to show that an atom consists of a nucleus surrounded by electrons. His method was to bombard atoms with alpha particles, the nuclei of helium atoms. From the pattern formed by deflection of the alphas, the character of the atom which produced the deflection could be ascertained.

Zinc sulfide could be used to detect alphas and no other particles, however, for the following reason. In stopping, a particle transfers its energy of motion to the zinc sulfide, where the energy is converted into light. Only the light near the surface can be seen. Since alpha particles have a very short range in matter (a fraction of a millimeter), their energy is converted to light essentially at the surface. Fast electrons and gamma rays, on the other hand, have long ranges in matter; it takes inches of zinc sulfide to stop them. As they slow down, light is produced all along their paths, but the paths lie in the interior of the zinc sulfide; the light is absorbed before it can reach the surface.

Kallmann had become interested in the problem in 1936, while working on a neutron photography process (it is analogous to X-ray photography, in which neutrons are used instead of X-rays; the Nazis thought his patent on it important enough to justify taking away his passport in 1937). He needed to distinguish neutrons from gamma rays, which were sometimes also present in his pictures.

The light from the uniform of the mechanic standing in the I. G. Farben lab doorway produced in Kallmann's mind a flash of insight: Some of the organic materials of which dyes are made might be transparent to their own radiation; that is, if sufficiently large thicknesses were used, enough to stop long-range gammas, light produced in the interior might be able to get to the surface without being absorbed, and would be visible.

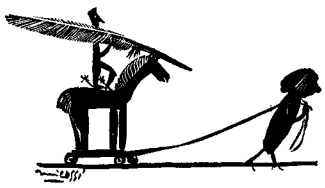
Kallmann asked the mechanic where he had obtained his uniform. From the shopkeeper Kallmann learned the name of the manufacturer. From the manufacturer he learned that the thread had been impregnated with coronene, a substance made by I. G. Farben to make thread appear whiter.

Kallmann knew he was onto something important, something he did not want to risk putting into the hands of the Nazis. He did not attempt to test his idea in the laboratory. In the years of idleness that followed, he made theoretical calculations which convinced him that coronene could be made to detect radiation not susceptible to detection by zinc sulfide. But he kept these calculations to himself until the war's end, when he returned to the Kaiser Wilhelm Institute.

That once bustling, first-rate establishment was a shambles. "The atmosphere everywhere was one of depression and defeat," Kallmann's daughter Gisela recalls. But I can still remember my father's face when he was told he could work again. He stood on what can be described only as ashes, and he beamed. His face was like a shining light."

He set about making a scintillation counter. First, some coronene, or a substance like it in structure, was needed to produce the light flash. The simplest chemical with the properties of coronene was naphthalene. Ordinary moth balls are made of it. Moth balls could be obtained easily in the German drugstores. Kallmann bought moth balls until the supply was exhausted. Next, to magnify the light from the naphthalene and measure it accurately, he needed two sophisticated scientific instruments, a photomultiplier and an oscilloscope. An

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



oscilloscope was worth about $500 cash. He bought one on the black market for two cartons of cigarettes wheedled from friends in the United States Army of Occupation. A photomultiplier was worth about $50; he got one of those for a half carton of cigarettes.

The detector worked.

The war had closed the patent office in Germany. So Kallmann could not protect his idea there. He contacted a leading American corporation, but the corporation heads were skeptical. Rather than haggle with them, he allowed visitors from the Research Office of the U.S. Army to notify Professor Martin Deutch of Massachusetts Institute of Technology, who reported on Kallmann's work at a meeting of the American Physical Society. This report, plus a publication by Kallmann in one of the scientific journals, made the invention public property. Kallmann has never received a penny of income from it.

KALLMANN came to this country to work at the U.S. Army Signal Corps Laboratories at Fort Monmouth, New Jersey, in 1948. His wife and three children followed a year later. In 1950 he became Professor of Physics at New York University. Because he was an enemy alien, he was on "parole" in the custody of Professor Vander Merwe, who was then chairman of NYU's Physics Department. As soon as Kallmann got an immigration visa, his parole ended.

Kallmann today is director of a thriving laboratory of about fifty people. His most outstanding characteristic is still an incredible energy that leaves students one-third his age exhausted. These students, who do the research for their doctoral theses under his supervision, find not only scientific stimulation in his laboratory, but intellectual stimulation of all kinds at the lunch table with him, where everything from the latest "blunder" at the White House to Hollywood's latest scandal is thrown up for discussion and judgment. His accent, coupled with his relish for American slang, is a constant source of enjoyment. I recall that in my own student days he said to me, "Grace, make me a sample of 1508." Not knowing what quantity he wanted, I asked, "In a little vial?" "No," Kallmann answered, "can be tomorrow." The professor has a childish need to be loved by everybody, no matter whom, and his students must love him exclusively. Once his students attended a lecture by a man with an impeccable British accent. When they learned that the lecturer was originally German, there was much marvelling at this lack of accent, whereupon Kallmann jealously hissed, "He lisps in German."

There are innumerable stories of his impatience. Once when he went to class ready to lecture and found the students outside the locked classroom door, a student was dispatched to find a university guard, who would have the key. Several minutes passed. Kallmann could wait no longer. He opened a glass-covered apparatus case in the hall, took out a piece of pipe about a foot long, and went marching through the corridors blowing on the pipe, calling for the guard. After the Russians shot up their Sputnik in the fall of 1957, he expressed his wrath against reduction of one of numerous government subsidies of his research by writing to the newspapers and appearing on the TV. His irascibility paid off in the form of an entire floor in a building with air-conditioned laboratories designed to his specifications.

One of the interesting testimonies to Kallmann's complexity as a man is that he began by not considering himself a Jew at all, then passed through what he refers to as "my Hitler period," and now has come to carry with him continually his old Nazi German identification card marked "J" for Jew. "It is one of my most precious possessions," he says.

Usually a scientist's work can be assessed only in retrospect. Kallmann's work can be assessed now. The scintillation counter today is the most widely used detector in both high- and low-energy physics. Many nuclear experiments depend upon a knowledge of where radiation and elementary particles are, and in what quantity. The scintillation counter finds them and counts them. In medicine, the location of a malignancy can be determined by feeding the patient a radioactive isotope of a chemical known to be absorbed faster in malignant than in normal tissue; scintillation counters outside the body point up the location of the malignancy by detecting the radiation emitted from it. Similarly, a prospector finds his uranium when a scintillation counter above the ground detects the radiation emitted by uranium in the rocks below. Beyond these specific assignments, the scintillation counter has permitted the opening of entirely new areas of scientific research, the ultimate bounds of which lie well outside the range even of Kallmann's stentorian voice.

—GRACE MARMOR SPRUCH.

Grace Marmor Spruch, wife of New York University physics professor Larry Spruch, is an associate research scientist in NYU's Physics Department. She obtained her Ph.D. there in 1955 as Professor Hartmut Kallmann's student.

LETTERS TO THE SCIENCE EDITOR

Night-Shining Clouds

YOUR OTHERWISE EXCELLENT article concerning noctilucent clouds [*SR*, Nov. 6] fails to mention instances of the occurrence of these phenomena considerably below the usual forty-five-mile lower limit of altitude and at latitudes considerably south of a latitude of 45.5 degrees north.

In the August 3, 1963, issue of *SR*, Dr. J. E. McDonald reported on his observation on February 28, 1963, of what appeared to be a noctilucent cloud nearly overhead at Flagstaff, Arizona, at an altitude of approximately twenty-seven miles. At the time of this article, Dr. McDonald was not sure whether the cloud was a natural phenomenon or the result of the detonation of a Thor booster twenty-six miles above Vandenberg AFB during the early afternoon of February 28, 1963.

In the September 20, 1963, issue of *Science*, Aden B. Meinel, Barbara Middlehurst, and Ewen Whitaker, of the Seward Observatory and Lunar and Planetary Laboratory, University of Arizona, Tucson, reported that a bright noctilucent cloud was observed and photographed on June 15, 1963, at a height of forty-four miles and at a distance of three hundred and forty-five miles 40 degrees north of west from Tucson. According to the authors, "The cloud appears to have resulted from the launching of a Scout space vehicle." If, indeed, this cloud *was* the result of the launching of a rocket vehicle, it is interesting to note that its altitude approximates that of naturally occurring clouds.

Aden B. Meinel and Carolyn P. Meinel of the Seward Observatory report in the January 3, 1964, issue of *Science* the observation of a third low-latitude noctilucent cloud on November 2, 1963. This cloud was at a height of about thirty-five miles and visible from Tucson. The authors assert that the "study of the motion and orientation of the cloud confirms the hypothesis that these unusual clouds appearing in the southwestern states are produced by the launching of rocket vehicles from the Pacific Missile Range."

I think that it is quite interesting that these noctilucent clouds, although perhaps non-natural, are visible at altitudes both lower and approximating naturally occurring clouds at latitudes as low as 32 or 33 degrees north and at varying seasons of the year.

THEODORE E. UEHLING, JR., Ph.D.
Morris, Minn.

EDITOR'S NOTE: *The clouds referred to in the letter above were not mentioned in SR's report because they have been confirmed as artificial effects of solid-fueled rocket flights. Creation of similar artificial clouds has been proposed as a means of studying the noctilucent phenomena. Experiments along this line have been inconclusive up to now, however.*

Man Against Nature

YOUR USE of the word "myth" in relation to Columbus's voyages to America [*SR*, Nov.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

6], is unjustified. *Webster's Collegiate Dictionary* defines "myth" as 1) a story, the origin of which is forgotten, ostensibly historical but usually such as to explain some practice, belief, institution, or natural phenomenon. Myths are usually associated with religious beliefs or rites; 2) A person or thing existing only in imagination. The voyages of Columbus are, therefore, not myth but historical fact with enormous consequences for post-1492 Europe and the world. They incontestably opened up a new continent for Europeanization and Christianization.

In this sense, the voyages of the Norsemen had no consequences. Really, the original "discoveries" of the Asiatics, the ancestors of the Eskimos, Innuits, Red Men, and Athapascans, were more significant, for they *did* leave their mark upon the American continent.

Much of the confusion about "the discovery of America" is no doubt the result of two interpretations of the word "discovery." Your editor, like so many, is using it to mean "to reach first." This the Asiatics probably did. To discover, however, originally meant "to reveal." This only Columbus did. He was, beyond any doubt, the first to reveal the presence of another continent (even though he thought it was Asia) to Europe.

I do not wish to imply that the voyages of the Norsemen were not courageous or even not important. They were important for the Norsemen, and they do live gloriously in some of their poetry. But for many historical reasons (1. Perhaps the voyages were well-guarded secrets disguised as legend; 2. Europe was not ready for the exploitation of a new land mass. New vessels capable of transporting much equipment and many men for long distances had to be yet developed by the Portuguese. Firearms, superior to Indian weapons, had to be yet invented; 3. Scandinavia, on the periphery of Europe, had little or no influence on European thought., etc.), the northern voyages introduced nothing new. As far as the rest of the European world was concerned at that time (unless some of the seamen of the fifteenth century, including Columbus, had heard of them), the voyages of the Norsemen had not taken place.

HAROLD J. ENRICO.

Cosmopolis, Wash.

EDITOR'S NOTE: *The main point of the Yale University Press book, "The Vinland Map and the Tartar Relation," is that news of the Viking explorations of North America did reach as far into Europe as Switzerland (where the map was made) and the seat of the Papacy in Rome. Furthermore, it is known that Columbus sailed to Iceland before his western voyages, and it is widely believed that he there obtained encouraging information. So far as ships are concerned, the long boats of the Vikings were extolled by such knowledgeable men of the sea as Sir Winston Churchill; those boats were able to carry not only settlers for the New World but horses and gear of various kinds. The steel swords and axes of the Vikings were far more efficient weapons than the stone and bone implements developed by the Eskimos.*

ALL THE PRESENT talk about who discovered America [*SR*, Nov. 6] makes as little sense as it does to call October 12 an Italian day to celebrate the arrival of Columbus in the New World.

In 1492 there did not exist a nation called Italy. A nation is not a mass of land or a conglomeration of cities.

To the conflicts between the United States and the Spanish-speaking republics to the south, nothing contributes more than the blindness to and the ignorance of Spanish culture—in its widest sense—prevailing all throughout the U.S. This letter to the editor is not the place to discuss rigorously such an important subject. However, your readers and Mr. Lear should be aware of a few facts, the corroboration of which can be found in the works of Prescott, Morison, and Mattingly, among other *true* North American historians.

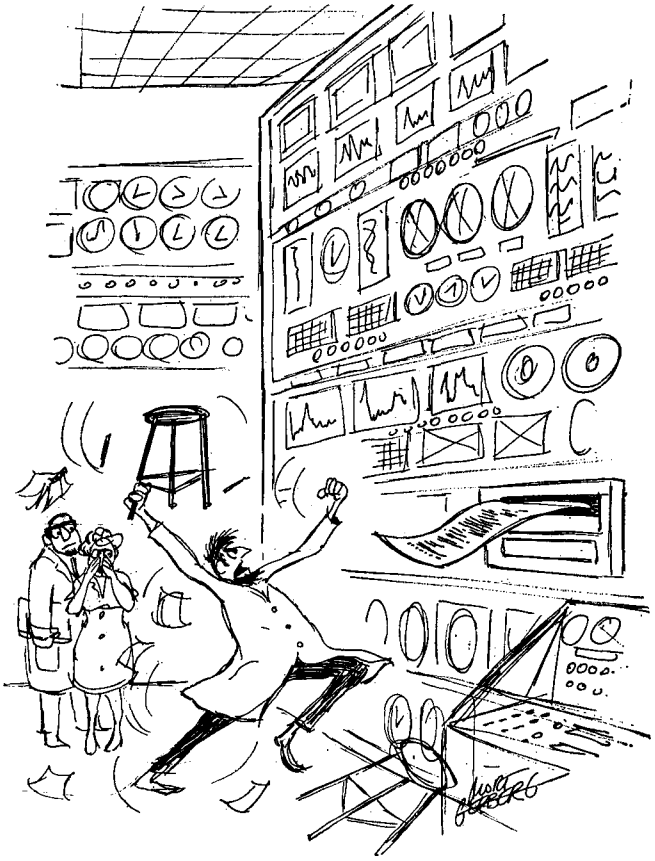
America was discovered by Spain, not by Columbus. Even the physical fact of Columbus reaching the New World would have never taken place without the help of the brothers Pinzón. For Columbus, however expert a navigator he was, was no leader of men and his unbounded greed soiled whatever he touched and whatever he did. Furthermore, "discovery" and physical presence are far from identical. The real leader of the Columbus expedition was Isabel la Católica, not Columbus.

Finally, it does not indeed become *SR* to publish a "historical" article in which Queen Isabella's dealings with Columbus are described in such disrespectfully silly and pedestrian manner. Perhaps, if we want other nations to have respect for the United States, it would be well that our "intellectuals"—as different from scholars—acquire knowledge of and show respect for other peoples, and other cultures, and other heroes. Among the women who have played an essential role in the history of men, there is no one greater than Isabel de Castilla.

FAUSTO GARCIA GRAVALOS.

Valley Forge, Pa.

EDITOR'S NOTE: *SR's science editor intended no belittlement of Queen Isabella. His purpose was to emphasize the small role played in discovery of America by the Vikings half a millennium before Columbus, as compared to environmental forces governing the earth at the time of the Vikings.*



"You can't fire me—I'm your father."

Fluoride and Cancer (Cont'd.)

WE HOLD TO the principle that all investigators should be free to cite their own data and draw their own conclusions. As director of the Clayton Foundation Biochemical Institute from 1940-1963, I feel I must dissociate the anti-fluoridation opinions expressed by Dr. Alfred Taylor [*SR*, Oct. 2] from the opinions of the other members of the Institute. At the time Dr. Taylor retired from the Institute, September 1, 1965, he had not convinced his colleagues of the soundness of his position in this matter. His results appear marginal; hence carrying them over from inbred strains of mice to humans is questionable. The presence of fluoride in healthy teeth, its presence in many excellent potable waters, and the beneficial effects of fluoridation on tooth decay seem, in the minds of his colleagues, to be overriding considerations.

ROGER J. WILLIAMS.

Austin, Tex.

EDITOR'S NOTE: *It is customary for scientists, in publishing reports of their experi-*

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

ments, to identify the institutions where their work was done. SR's science editor simply followed this tradition in publishing Dr. Alfred Taylor's letter, just as the editors of "Proceedings of the Society for Experimental Biology and Medicine" had followed it in publishing Dr. Taylor's original statement of his findings.

The Orbiting Potato

IN YOUR ARTICLE "The Orbiting Potato" [*SR*, Sept. 4], you say that if the rhythmic patterns observable in all forms of life were controlled by an internal clock, then the speed of the rhythm should be sensitive to temperature. However, man can make temperature-compensated clocks rather simply; is it not possible that physiological clocks also exist which run at the same speed regardless of temperature?

Secondly, I wonder why we must send a potato into space to remove it from the effect of the earth's magnetic field. Why can't we put it into an iron box, which would shield it from all magnetic fields?

KENNETH MANLY,
Department of Biology,
Massachusetts Institute of Technology.
Cambridge, Mass.

I HAVE READ your article "The Orbiting Potato" several times because I find it so full of things to think about.

For instance: I can see no reason why the "classical theory"—that biological "clocks" are "internal"—need be completely discarded. The proponents of this theory may not have any "scientific description of what form these internal clocks may take," but this only proves one thing: Science is still in a very primitive state. When a hypnotist says to a subject, "Wake up in five minutes," the subject does so on schedule. We may not be able to describe how this is done in a scientific manner, but the fact that it is done over and over again does prove one thing: We have an internal sense of time that has nothing to do with geomagnetism.

We talk a lot about automation today. Geomagnetism is apparently a part of the automation used by nature for operating living "machines" where thought cannot be depended upon to operate it efficiently, either because it is nonexistent (as in the vegetable kingdom) or without access to knowledge that would make the automation unnecessary—as in the animal kingdom.

When the New Haven oyster used the geomagnetic forces induced by the moon to open its shell with the rhythm of the tides in the New Haven Harbor, it was using these forces as a "tool." It could only do so with the help of a cell especially designed to respond to these forces in a certain way. This fact proves only that living organisms can develop cells that are capable of using the geomagnetic forces as "clocks."

The proponents of the "classical theory" who question Brown's thesis of the existence of external timers are equally at fault, I think. Life, in any of its aspects, is not that simple. There are more than one or two dimensions to every phase of it, including "timers." If an organism can develop cells that respond in a "timely way" to forces on the outside, is there any reason why it cannot develop cells which respond to forces that originate in the brain, or the unconscious? Thought, whether conscious or not, is electrical too.

MRS. FLOY M. MORTON.
East Marion, N.Y.

EDITOR'S NOTE: *Biologist Manly is right on one count, wrong on the other. There may be physiological clocks that run at the same speed regardless of temperature; but if so, these have not been identified. However, an iron box would not be a shield against all magnetic fields. Much research money is being spent to develop new metals that would function as a shield; like iron, these reduce the magnetic effects but do not eliminate them.*

Mrs. Morton is also correct in saying that the human body has an internal sense of time apparently not related to geomagnetism. But this sense varies with the temperature of the body and is not keyed to the period of the day. It isn't clear what the New Haven oysters were responding to; the time periods simply corresponded with geomagnetic changes. And organisms may be able to develop receptors of the type described in Mrs. Morton's penultimate paragraph. Certainty on this point can be established only after the organisms have been deprived of every clue to the twenty-four-hour cycle of the day. That's why the orbiting of a potato around the sun (not around the earth, for an earth-orbit would fall within the earth's magnetosphere) is such an important scientific experiment.

Governing Medicine

TWO OF THE THREE medical doctors writing on "Who Should Govern Medicine?" in LETTERS TO THE SCIENCE EDITOR [*SR*, Sept. 4] suggest that one reason for a doctor shortage is that many persons are inclined to consult a doctor for "minor ailments" or "mild psychoneuroses." It is true perhaps that the practice of medicine would be more exciting if only severe cases that lend themselves to dramatic cures had to be attended. But the little, nagging ailments and the psychoneuroses can often be as uncomfortable and as debilitating as some more serious conditions. And how is the layman to know whether that persistent little pain or feeling of lassitude is something minor, something psychosomatic, or a symptom of something more serious? He knows only that he is sick; and he supposes that the doctor is there to care for sick persons, whatever be the causes of their illness. Maybe the patient needs a psychiatrist or just a talk with a counselor; can't the doctor recommend that? And if the doctor can allay a fear or quiet an anxiety, isn't he doing just as important a service to a person as he might be doing by administering medicine or surgery for an obvious physical ailment?

I am sure that there are persons who go to doctors when they don't need to—someone said, you know, that 90 per cent of your patients will get well anyway; but I am equally sure that there are others who remain depressed and unsatisfied because the doctor dismissed them in his own mind as "minor ailments" or "mild psychoneurotics" and let them go away with perhaps a little placebo medicine or a casual assurance that they have nothing to worry about. The patient knows how he feels, and he comes to the doctor because he needs help. If he goes away without it, he has wasted his time as well as his money.

J. JOSEPHINE LEAMER.
Bozeman, Mont.

"I got a lesson in human nature today."

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

New World

Continued from page 35

vocational certification, scientific research, technological development, and child care that we have imposed upon our universities prevent them from being universities in my sense at all, prevent them from being, that is, independent centers of thought and criticism. If this is so, we shall have to devise substitutes for them; for we cannot hope to maintain a democratic society and to advance toward a world community without something of this sort. Perhaps the Center for the Study of Democratic Institutions should be multiplied many times and relieve the universities of responsibilities they are no longer able to discharge.

Matthew Arnold described himself as

> Wandering between two worlds,
> one dead,
> The other powerless to be born.

This seems to me the human situation today. We are coming to the end of the old world; the new one may be powerless to be born.

The accumulation of knowledge, the mastery of nature, the acquisition of power over men and nations, these were the objects of the old world. The pursuit of these objects leads to paranoia rather than community. This is a disease that runs from the lowliest to the mightiest in our society, a disease necessarily and inherently contagious, that afflicts whole populations and races. A community of paranoiacs is impossible.

So there are almost no intellectual or political communities left in the United States. There is no serious discussion in which even a minority of the people takes part, and what discussion there is does not significantly affect public policy. Hence public policy is largely a matter of pressure and deals. Demonstrations take the place of reason.

The pseudoscientific attitude that dominated the old world held that we must seek knowledge, for knowledge is power. There is no use seeking wisdom; there is no way of transforming knowledge into wisdom. "Values" are unknowable and indefensible. Standards are matters of prejudice and inheritance.

We are therefore all strangers except as we happen to be united in our interests. There can be no community. There can be only pressure groups. What we call community is merely a precarious equilibrium of pressure groups or, on a world scale, of nations. Politics is power.

So de Tocqueville saw the American as essentially forlorn—the individual living for himself alone, afraid of his neighbors, afraid of government, afraid of foreigners, afraid of change, repeating to himself the phrase that epitomizes the American mood, "I don't want to get involved."

Tolerance, the great virtue of the old world, merely meant: "I won't persecute you if you won't persecute me—ideas are not worth fighting about anyway."

I gradually came to see that there

"They'll never believe me. Who ever heard of a dog eating a draft card?"

The loneliness of a little girl

Her name is Patricia Bright Eagle, a forgotten child with a proud tradition. Patricia's home is made of mud and sticks; her food consists mainly of fried bread and corn.

Like other six-year-old children, Patricia started school this year. It was a frightening experience for her. Able to speak but a few words of English, Patricia suddenly found herself in a world where she became self-conscious and ashamed of her clothes, of her name, of her appearance...of herself. She stays apart, bewildered and lonely.

Patricia will soon learn to speak English, but there are some things school cannot give her, things that the other children have. She needs new shoes, decent clothes, money for school activities and school supplies—and for an occasional luxury such as a bracelet or a small toy. She needs the help of someone who cares... someone to give her the confidence and assurance she needs so desperately to participate in voluntary school and community services.

If not you...who?

You—or your club or office group—can give these things to Patricia or another needy Indian child through SAVE THE CHILDREN FEDERATION. Your contribution of just $12.50 a month will provide a child with funds to buy suitable clothing, books and a cash allowance for school activities.

You will receive a photograph, a case history, and progress reports on the child you sponsor. You may also correspond with the child, so that your generous material aid becomes part of a larger gift of understanding and friendship. Won't you please help?

Founded 1932
SAVE THE CHILDREN FEDERATION
Norwalk, Connecticut 06852

I wish to contribute $150.00 annually to help an American Indian girl ☐ boy ☐
Enclosed is my first payment:
$12.50 a month ☐ $ 75.00 semi-annually ☐
$37.50 a quarter ☐ $150.00 annually ☐
I cannot sponsor a child, enclosed is a contribution of $_____

Name_____

Address_____

City_____ State_____ Zip No_____

Contributions are income tax deductible. SR-12-4-5

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

were no "scientific" solutions to human problems. We may have every confidence that sooner or later we shall learn what everything is made of and how everything works—everything, that is, except men and their societies. But, though we can say, for example, that democracy is the most just form of government, we cannot determine with the precision of a mathematical formula whether a certain kind of democracy is appropriate to a given people at a given time. Spinoza's effort to make a geometry of ethics was bound to fail. Since experiments with human societies are inconclusive and experiments with human beings are intolerable, attempts to develop the scientific laws of human nature are likely to have limited success and application.

But if human problems cannot be solved, they can be clarified. We can try to find out where we are, how we got there, what we know and do not know, and we can try to discern tendencies and probable results. Given tendencies that are discernible, what is the outcome we want? Or what is the outcome we ought to want?

Though there may be no precise, final answers to these questions, the questions and possible answers can be defined, discussed, and understood.

The Civilization of the Dialogue assumes that man is a social and political as well as a rational being. The world is to be united by a sense of common humanity, common destiny, common enterprise, and the warmth of human feeling.

Admitting that we cannot solve human problems, we can work together toward their solution. We can think and think together about how to transform knowledge into wisdom. The body politic then becomes an organic unity of sympathy and solidarity engaged in a common search.

The crucial problem of mankind today is posed by the difference between the appeal to reason and the resort to violence. Violence necessarily lies at the heart of the old world.

Is the new world powerless to be born? I think, in spite of all appearances, it is being born. The recognition of our common humanity is being forced in upon us by political and technological events. The futility and dangers of the old world become clearer every day. The world community exists, whether we know it or not. The task is to supply the intellectual foundations and the political institutions necessary to the Civilization of the Dialogue.

LITERARY I.Q. ANSWERS

Column One should read: 6, 9, 7, 10, 8, 3, 11, 12, 2, 1, 5, 4.

CLASSIFIED

CLASSIFIED ADVERTISEMENTS are accepted for things wanted or unwanted; personal services; literary or publishing offers, unclassified elsewhere; miscellaneous items appealing to a special intelligent clientele; jobs wanted; houses or camps for rent; tutoring; ideas for sale. All advertisements must be consonant with the character of Saturday Review. Rates for a single insertion, 70¢ per word, 10-word minimum. Count 2 extra words for Box and Numbers. Rates for multiple insertions:—52 times 62¢ per word each insertion; 26 times 64¢ per word each insertion; 13 times 66¢ per word each insertion; 6 times 68¢ per word each insertion. Full payment must be received eighteen days before publication. We forward all mail received in answer to box numbers and submit postage bills periodically. Mail to be called for at this office will be held 30 days only. Address Classified Department, Saturday Review, 380 Madison Avenue, New York, New York 10017.

LITERARY SERVICES

MANUSCRIPT TYPING. Also tapes. Ambassador Office Service, 10 East 49th Street, NYC 10017. PLaza 5-1127.

MANUSCRIPTS PROFESSIONALLY TYPED. Tape recordings transcribed. STILLMAN ASSOCIATES, 1394 Third Avenue (at 79th Street), NYC 10021, TRafalgar 9-9177.

TYPING and Tape Recordings. Margaret Litz, Syracuse, New York. 315-488-7462.

CATALOGUE INVENTORY PRIVATE LIBRARIES any locale. References. Box P-244.

RESEARCH, writing, translations, expertly done. All topics. Reasonable. Professional author. Box P-75.

EDITORIAL DRUDGERY—research, indexing, proofreading, reference checking, abstracting performed with astonishing accuracy, economy and good cheer. Freelance paragon in Central Jersey University Belt. Box P-275.

BOOKS

DIFFICULT ACQUISITIONS? Write Paramount Book Service, 39 Hopedale, Allston 34, Massachusetts.

CLEARANCE PRICES New York Book, 4 West 43rd Street, NYC. Free catalogues Paperbacks, etc.

BRITISH BOOK BARGAINS—all subjects. Catalogues free. Wants solicited. Transbooks, Matawan 2, New Jersey.

SAVE TO 84% on publishers' overstocks. Free catalogue. Reader's Service, 5435 Upland Way, Philadelphia 31, Pennsylvania.

THE PAPERBACK SELLER—over 154,000 paperbacks in stock. 148 Front Street, Hempstead, N.Y. We pay postage.

FRENCH, SPANISH, ITALIAN books. The Mail Order Library, 132 West 43rd Street, NYC 10036.

SEND AUTHORS' NAMES and titles of out-of-print books wanted. You will get results. Kendall Gaisser, Booksellers, 1242 Broadway, Toledo, Ohio 43609.

FOR SALE: A few beautiful books in fine leather bindings. De luxe limited edition Thackeray, 24 volumes, London 1878. Gibbon's Decline Fall Roman Empire, 6 volumes, London 1828. Ruskin's Stones of Venice and Seven Lamps, first edition, 4 volumes, London 1851. Complete Dickens, illustrated by Cruikshank, Phiz, etc., Riviere binding, 21 volumes, London 1901. Caulfield's Remarkable Persons, 4 volumes; London 1819. Others. Fine condition. Ideal Christmas gifts. Phone MU 2-8867 before 11 a.m. or evenings. Or write Apartment 1010, Woodstock Tower, 320 East 42nd Street, NYC 10017.

CHALLENGE OF CREATION, $1.50; Bible and Modern Science, 40¢. Christian Evidence League, Malverne, N.Y. 11565.

FRENCH BOOKS

THE FRENCH BOOKSHOP. 700 Madison Avenue (62nd Street), NYC 10021. Give French books as Christmas gifts. Mail order catalogue 70¢.

GERMAN BOOKS

GERMAN BOOKS, CALENDARS mailed anywhere. Catalogue free. Large exhibition. Gerard Fuchs, 2061 Broadway, NYC 10023.

BOOKPLATES

FREE CATALOGUE—Many beautiful designs. Special designing too. Address BOOKPLATES, Yellow Springs 7, Ohio.

OUT-OF-PRINT

TRANSATLANTIC BOOKSEARCHERS. Wants actively sought in England and America. Matawan, New Jersey.

YOU NAME IT—WE FIND IT. Satisfaction guaranteed. INTERNATIONAL BOOKFINDERS, Box 3003-S, Beverly Hills, California.

HARD TO FIND? We specialize in locating the difficult. Fast, reasonable. Ardsley Books, Box 4308, Sunnyside 4, N.Y.

CAN'T GET IT, WE'LL FIND IT and fast. Free experienced service reaches 5,500 dealers weekly, if not in our large stock. Beacon Hill Booksellers, 1077 Massachusetts Avenue, Cambridge, Massachusetts 02138.

BAER'S BOOK SEARCH. 2856 Woodlawn Terrace, Memphis, Tennessee 38127. Book finders.

LOCATE BOOKS! Florida Booksearchers, Box 15070, Orlando, Florida 32808.

BACK NUMBERS

AMERICAN HERITAGE Magazines: Volumes I (1949) through XV (1964). All. Sold-Bought. Issues. Runs. Also HORIZON Magazines. Reid-Books, 1404 East 18th Street, Brooklyn, New York 11230.

FOREIGN PERIODICALS

FRENCH, ITALIAN, SPANISH, POLISH periodicals, newspapers. European Publishers Representatives, 132 West 43rd Street, NYC 10036.

SUBSCRIPTIONS to German, Austrian, Swiss magazines make thoughtful gifts. Request catalogue. German News Company, 200 East 86th Street, NYC 10028, BUtterfield 8-5500.

ART

ORIGINAL ART costs less than reproductions! GRAPHIC CIRCLE® offers you contemporary original signed lithographs, etchings, woodcuts for $3.00 monthly. Satisfaction guaranteed. Free brochure, Graphic Circle, Dept. 15, 68 Fifth Avenue, NYC 10011.

OESTREICHER'S REFERENCE BOOK of Fine Art Reproductions. Largest guide to fine prints available. Contains over 12,000 titles by 1,500 artists. Illustrates over 1,100 reproductions. $2.50 postpaid, foreign $3.50. Oestreicher's Prints Inc., SR-12-1, 43 West 46th Street, NYC 10036.

ORIGINAL LITHOGRAPHS, ETCHINGS: Chagall, Miro, Whistler. Moderately priced. Send 25¢ for illustrated list. Kirschner, 90-59 56th Avenue, Elmhurst, New York 11373.

SCROLL PAINTINGS, Chinese and Japanese, 18th Century. Mostly $35 to $75. NYC. TR 3-3759.

ORIGINAL DRAWINGS direct to you, signed by the artist, Theneus. 8 x 10 or 11 x 14—in brown ink with wash, or sanguine, or pencil. Your choice of subjects—Mother and Child, nudes or sport. $15.00. Theneus Mansfield, 340 Riverside Drive, New York City 10025.

CHRISTMAS GIFTS for Art Collectors. Original graphics, de luxe books and Artist's Proof magazine. Write for free catalogue. Pratt Graphic Art Center, a non-profit organization, 831 Broadway, NYC 10003.

RECORD MART

ADAM: POSTILLON DE LONJUMEAU (complete)—only recording with John van Kesteren, Stina-Britta Melander, Ivan Sardi, Fritz Hoppe, Rias Chorus and Orchestra under Reinhard Peters. 2 Eurodisc Records, Mono $7.50, Stereo $9.50. Bremen House, 218 East 86th Street, NYC 10028, REgent 4-2500.

PIANO INSTRUCTION

STIMULATING, HIGHLY SUCCESSFUL PIANO INSTRUCTION by Viennese concert pianist in her East Side studio. BUtterfield 8-3770 NYC

LEARN POPULAR PIANO — Short, interesting course. Bernard Spencer, M.A., Steinway Hall, COlumbus 5-1418 NYC.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

MUSICAL INSTRUMENTS

PLEYEL, SASSMANN, SENFTLEBEN, deBlaise, Ranftl Harpsichords. Recorders, Pianos, Guitar Kits. Importers, Box 3486, Savannah, Georgia 31403.

CLAVICHORDS, HARPSICHORDS. Write S. R. Williams, 1229 Olancha Drive, Los Angeles 90065.

NEUPERT HARPSICHORDS, CLAVICHORDS. Oldest, finest. Free catalogue. MAGNAMUSIC, Sharon, Connecticut.

GUITAR KIT $19.95 (F.O.B. NYC). Spruce and maple wood. Materials and instructions supplied. DO IT YOURSELF and save. (Extraordinary Value!) Hargail, 157 West 57th Street, NYC 10019.

EUROPEAN CRAFTSMANSHIP, American wood, make the superb Sabathil harpsichord. Vancouver, Canada.

THE DAY YOU first touch a new Bechstein is a day you never forget. Only at PIANO IMPORTS, John Wanamaker Philadelphia.

COLOR SLIDES

FREE 35mm COLOR SLIDE—Professional "The End" slide for your shows—FREE when you order the new 100-page Wolfe catalogue of Hi-Fi slides in living color. Only $1.00 (deductible from first order). Over 9,500 slides from 98 countries—all as beautiful as your own best originals. Order fill-in slides on APPROVAL. Send for your catalogue today! (Also 8mm). Wolfe Worldwide Films, Dept. 7125, Los Angeles 90025.

SCHOOLS

LEWIS-WADHAMS SCHOOL—incorporating the ideas of Homer Lane and A. S. Neill, accepting elementary school students in January, 1966. Write H. Snitzer, R.D. Westport, N.Y.

COLLEGES

THE UNIVERSITY OF CHICAGO Graduate Library School will offer a number of scholarships and fellowships for graduate study during 1966-67 leading to the M.A. or Ph.D. degree in Library Science. Application deadline is February 1st, 1966. Awards will be announced April 1st, 1966. Half time research assistantships will also be offered for faculty-supervised work in the following areas: Theories of indexing, classification, information retrieval—Design studies of future library catalogues—Computer applications to indexing and cataloguing—Automatic translation of languages—Indexing and dissemination of biomedical literature—Sociological studies of reading—Operational analysis of libraries. The program of 1½ years leading to the M.A. degree is somewhat longer and more demanding than in most schools of librarianship. Emphasis within the curriculum is placed on the planning of future libraries and information systems. The faculty of the school represents a diversity of backgrounds, including physics, classics, sociology, philosophy, linguistics, information science, computer technology and librarianship. The latter includes specialists in public libraries, college and university libraries, school libraries, children's literature, and library history. College graduates, regardless of subject specialty, who have good academic records and a serious interest in librarianship or information science are encouraged to apply. Entrance examinations are required. Write to: Office of the Dean, Graduate Library School, The University of Chicago, Chicago, Illinois 60637.

COLLEGE DROP-OUTS: We concentrate on the educational redevelopment of selected students, including poor achievers, with unrealized learning potential. Educational Development Center, 23 Adelbert Street, Berea, Ohio 44017, Dept. SR.

FOR THE GOURMET

BELL'S FAMOUS LIVER PATE. Delightful canapes, sandwiches, salads, dips. Request at finest shops. Norton Company, New Milford, Connecticut.

GOURMET FOODS for your table and gift giving. Exquisite selections. Request mail order catalogue. Bremen House, 218 East 86th Street, NYC 10028. REgent 4-2500.

FOR GIFT MINDED GOURMETS—Now available, Christmas catalogue of epicurean gifts. Free from New York City's most interesting gourmet shop. Fraser-Morris, Madison Avenue at 71st Street, NYC, N.Y. 10021.

COFFEE CONNOISSEURS ONLY. Blend your own to suit the occasion. Red Wagon's Coffee Carrousel consists of six choice coffees in ½ pound packages. Whole bean or freshly ground. $4.95. Unique gift for Coffee Lovers. NEW catalogue of choice Coffees, Teas, Things. Red Wagon, Dept. S, 136 S.W. Jefferson, Portland, Oregon 97201.

A PERFECT CHRISTMAS GIFT—Rare Teas—superb quality, exquisite taste, beautifully packaged. Write: Grace Tea Importer, 79 Wall Street, NYC.

FOR THE GOURMET

IMAGINATIVE, GENUINELY UNIQUE GIFT for yourself—and other gourmets: East-of-Suez Barbecue Melange. Exotic outfit indispensable, hard-to-get adjuncts to orientally oriented grilling, hibachi-ing. All the fixings, including instructions, for kebabs, satays, teriyaki, Chinese roast pork, spareribs, etc.: Hundred each re-usable 6" hors d'oeuvres and 9" entree bamboo skewers—25 oz. imported Soy, 12 oz. Sake vinegar, 8 oz. Chinese Duck Sauce—Chinese Mustard, Chinese 5-Spice Blend, fresh ginger, imported curry, 6 pr. chopsticks—everything for most reasonable $5.95. (Please include postage $1; west of Mississippi, $1.60.) Orders filled day of arrival. House of Five Continents, Lincolnville, Maine 04849.

HAWAIIAN MACADAMIA NUTMEATS, world's tastiest nut. 1½ lb., $3.60 postpaid. Sample, 25¢. Hilo Imports, Box 529, Capitola, California.

HOBBIES

20 BEAUTIFUL TROPICAL BUTTERFLIES $3.50. Excellent gift. Catalogue free. Marden House, Box 3213, Seattle, Washington 98114.

PERSONALS

UNUSUAL, INEXPENSIVE, DELIGHTFUL PRESENTS shipped direct from Europe. Free catalogue. Europresent, Sharon, Connecticut.

FRESH FLOWER PERFUMES, hand blended, of exquisite fidelity to living flowers. Circular. May Cove, Mathews, Virginia 23109.

IDEAL HOLIDAY GIFTS—Always appropriate. Florida's finest navel oranges and Indian River grapefruit. Send for free brochure. Airport Fruit Shipper, Miami International Airport, Miami, Florida 33159.

OVERSEAS POSITIONS offer high salaries, free travel. Employers provide transportation and liberal vacations. Comprehensive new booklet, "Guide to Employment Abroad," covers all possibilities in sixty countries, all occupations. Includes exclusive "Directory of American Companies Overseas." Special reports on summer jobs, Government careers overseas, international organizations, medical work, teaching, librarian, secretarial positions. English language newspapers overseas, social work. Highly recommended. Only $1.00. Airmail 30¢ extra. Satisfaction guaranteed or payment refunded. Hill International Publications, P.O. Box 79-X, East Islip, New York.

CHRISTMAS CARDS for sale which tell the recipient that a gift has been made in his name to Save the Children Federation. Original designs in full color for $1.00 and $5.00 each. For further information write: Christmas Cards, Save the Children Federation, Norwalk, Connecticut 06852.

PORTABLE PIPE ORGAN KIT, single manual three rank "positive" with easy-to-follow construction booklet for assembly in your own home. For illustrated color brochure, write Marshall Stone and Company, Organmakers, 4 Potomac Court, Alexandria, Virginia.

START A FIRE with pitchy pine! Couple of sticks start instant, aromatic blaze. One-pound bundle (about 40 sticks): $2.00. In simulated wood holiday container: $3.50. Four pounds in cone-trimmed hearthside bucket: $4.50. All postpaid. LIGHTWOOD, P.O. Box 5216, Asheville, N.C. 28803.

HISTORY OF BANKING WANTED. Old books with banking pictures and historical items affecting banks. The Bankers Magazine, 89 Beach Street, Boston, Massachusetts.

COVERED WAGON MOVERS. Competent, experienced, insured. For estimate call Jerry McGruddy, ALgonquin 5-1788 NYC.

WHAT IN THE WORLD happened the day you were born? Colorful 8" x 10" scroll highlights news headlines, best-sellers, songs, etc. for any date. Unique gift, name inscribed. 10 day service. Satisfaction guaranteed. $4.25. Free sample. Birthdate Research, Box 249-Q, Wall Street Station, NYC 5.

RECORDERS—FINEST MAKES. Largest music selections. Free catalogue. RECORDER CENTER, Amenia, N.Y.

"MEADOWLARK": A place for peace, recovery and renewal. Brochure: Friendly Hills Fellowship, Hemet, California.

LEARN REAL SPANISH rapidly. Fascinating home-study method teaches actual plain talk—not grammar. Free lesson. "Instant Spanish," Dept. M-19, 68 River Route, Kingman, Arizona.

REPAIRERS OF THE IRREPARABLE. Restoring China, Glass, Silver, Ivory, Tortoise Shell, etc. Hess Repairs, 168 East 33rd St., NYC 10016.

PERSONALS

SR STAFF MEMBER needs ride from Brooklyn, N.Y. (Ocean Avenue and Glenwood Road) to Grand Central area, daily, 8-8:15 A.M. Call ULster 9-5482 evenings, weekends.

HOLLY FOR CHRISTMAS—a gentle and sentimental gift. Exquisitely packed 2 lb. box of our most beautiful English Holly, $3.50, airmail $4. Large 4 lb. box $6.20, airmail $8.50. Mistletoe, Juniper and Cedar Nosegay included. Postpaid Special Delivery. Oregon Select Holly Farm, Sherwood, Oregon.

REWRITING, SPEECH WRITING. Male writer-editor, Phi Beta Kappa, nationally published. Experienced in social science, psychology, religious writing, political speeches, and promotion. Box P-22.

TRAVEL BOOM . . . TRAVEL BOON: Unesco's authoritative listing of thousands of overseas scholarships and travel grants. Study Abroad, $4.00, Vacations Abroad, $2.00. Unesco Publications Centre, 323 East 34th Street, New York 10016.

FASCINATING MAGAZINE for book collectors! Information free. TBA, Webster 31, New York.

$3.89 FOR AN $8.00 MAN'S SHIRT! Hong Kong quality tailored. Choice white Sanforized cotton. Contour cut. Medium spread collar. Long sleeves with convertible cuffs or short sleeves. Immediate delivery. Money-back guarantee. Two for $7.25 postpaid. S. Wm. Cooper, 225-19 137th Avenue, Laurelton, New York 11413.

YOUR GLOBAL ADVENTURE. Largest journal of actual positions for teachers, administrators, students, librarians, scientists, etc. NOT just a list—includes specific U.S. and foreign positions open now. Includes summer jobs. Approved since 1952. RUSH $1.00 for current issue. Yearly membership $7.00. Manual, "How to Write a Resume," $1.00 or FREE, with yearly. Advancement Institute, 171 North 9th Street, Brooklyn, N.Y. 11211.

KEEP YOUR HEAD WARM with an Irish handknit cap, tam, helmet, fast cap; or a tweed cap or hat (send head size in inches). Thick mittens and knee socks. Carol Brown, Putney, Vermont 05346.

BRITISH SHOES FOR GENTLEMEN, at a fraction of their American retail prices. $12.95 includes duty and import charges. Delivery in ten days from receipt of order. Money-back guarantee. Write for illustrated catalogue. Steven Williams, Sr., Ltd., 37 East Willow Street, Millburn, New Jersey.

TOP CASH PAID for letters and documents of famous people. Immediate decision! Immediate payment. Ask TODAY for free brochure. "How To Sell Your Autographs." Catalogues issued. Charles R. Hamilton, 25 East 53rd Street, NYC 10022. ELdorado 5-3464-5-6.

ADULT DEGREE PROGRAM for men and women over 25 seeking liberal arts education. B.A. degree may be earned through series of six month study cycles combining two week seminars on campus twice yearly with independent study at home. Openings in new cycles starting in January and July. Write Box S, Adult Degree Program, Goddard College, Plainfield, Vermont.

TARTAN SKIRTS. Welsh bedspreads, Shetland handknits. Scotland, 6531 Earl, Seattle, Washington.

RECORDERS (FLUTES) KUENG SWISS import. Coolsma, Purcell, $5, $8.95 up! Student Special. Corelli, $3.95; Recorder Music Methods. Guitar Music. Free Catalogue, 12-5-A, HARGAIL, 157 West 57th Street, NYC 10019.

YOUR MANUSCRIPT—21 Vested Rights—How to protect them. $1.00. Author Dwyer, LLB, Box 1930, Beverly Hills, California.

LAUGH? Not until you've played STORYVILLE, the funniest adult word game in the world. $1.00 to Words Unlimited, Box 686, Manhattanville Station, NYC.

FREE REPRINT LIST of top management articles available from Advanced Management Journal. Send self-addressed, stamped envelope to: Box WM, Advanced Management Journal, 16 West 40th Street, NYC 10018.

T G I F BUTTON with Membership Card, 35¢. Lloyd Novelty Co., Box 11342, Clayton, Missouri.

FOOT COMFORT—Double deerskin moccasins, slippers, casuals, 50 styles. Free catalogue SR. Cottage Crafts, Rutland, Vermont 05701.

AUTHENTIC 1776 issue of THE LONDON CHRONICLE with Tax Stamp, $50. Write for list and descriptions of other historic newspapers. Real collectors' items. Gifts that will appreciate in value. B. Stuhlmuller, 5670-2 Large, Killeen, Texas 76540.

(Continued on page 96)

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

PERSONALS

(Continued from page 95)

BLANKETS PRETTY AS PICTURES, use for wall-hanging or clothes or just to keep warm while reading SR . . . *handwoven in Ireland of sheep's wool.* Babies love the 38 x 54s. Carol Brown, Putney, Vermont 05346.

MERITORIOUS RESTORATION. Antique, Modern China, Ivory, etc. Sano Studio, 767 Lexington Avenue, NYC.

TIGER-EYE keyring, $1.50; pendant, $2.50; tie tack, $1.50; bracelet, $4.00. Geridara, Box 1345, Newark, N.J.

OLD LETTERS WANTED. Authors, scientists, military leaders, musicians, American statesmen, etc. Collections and important single items bought and sold. Especially interested in literary material. Catalogues issued. Walter R. Benjamin Autographs, 790 Madison Avenue (at 67th), New York 10021. REgent 4-3902. Established 1887.

HAND-CARVED IVORY BIRDS—2" long. Penguin, Canary, Oriole, Sparrow, Titmouse, etc. Also Ivory Figurines—Flowers, Animals, Chess. Hauer, Dept. SR, 2414 Larchwood Road, Wilmington, Delaware 19803.

FISHERMEN—Christmas Gift for him—Transistor/Ultra Sonic "Fish Call" 30/300 Cycles. Attracts fish from 300 yards. Money-back guarantee. $12.95. Robertson Enterprise, P.O. Box 861, Pico Rivera, California 90661.

FOR SALE: Limoges China—8 settings. Beautiful, *informal, Wild Rose pattern. $250. Lead crystal glassware* —24. NYC. SR Box P-288.

READ-ME RHYMES, #1, 29¢. Wonder who likes it more? Parents or children, babysitters or sat-withs, college students or pre-schoolers. On bookstands, 29¢ of sheer delight. For Holiday gifts, send $1 for 3 books, postpaid. Eppy, 150-67 Village Road, Jamaica, N.Y. 11432.

HEAVY, HAND-CAST native brass wristband from India, beautifully curved, rounded ends overlap, size adjustable. Best looking bracelet we've seen. $3.50 postpaid. The Country Shop at Hawbrook, P.O. Box 1106, Little Rock, Arkansas. Circulars.

FOR THE PERSON who has everything, give him NEXUS, the exciting literary magazine on the go. $1 copy or $6 year. Jerome Kulek, Editor, Box 2049, San Francisco 26, California.

BOXWORD PUZZLES—fun for all! (Example—September Reader's Digest, p. 101.) 30 assorted for $1.50. Up Country Educators, Box 451, Huntington, N.Y.

WE ARE BACK with this year's Collection of Master Classical and Flamenco Guitars and Lutes. Instruments shipped on approval. We welcome your correspondence and friendship. LOCKER'S-IMPORTERS, 21 South 18th *Street, Philadelphia, Pennsylvania.* LOcust 7-2972.

THE "DRINKER'S DICTIONARY" and "Other Useful Information on the Joys of Wine, Women & Song," by Benjamin Franklin. Clothbound, private press edition (1965), printed on Strathmore Artlaid from handset foundry type, 80 pages, illustrated. Insured, postpaid, $4.95. Calico, Box 5203-R, Grosse Pointe Farms, Michigan 48236.

PHOTOGRAPHER, EXPERIENCED at interpreting direction into strong visual presentation. Available free-lance assignment, photo journalism, executive portraiture. 212-263-8240.

FAZLOLLAH has Himalayan prayer wheels. 1038 East Hedrick, Tucson, Arizona 85719.

LAUGH WTH US at the retreat to the suburbs! Move to Washington's truly "good," truly integrated neighborhood—large homes, yards, trees! Our volunteer Housing Service helps you. Neighbors, Inc., 623 Highland Avenue N.W., Washington, D.C. 20012.

BE A PAYING GUEST in charming Mexican home. Shopping, sightseeing. English spoken. Box P-274.

RESEARCH, writing, translations, expertly done. All topics. Reasonable. Professional author. Alex White, Allenhurst, N.J.

PSYCHOLOGICAL BUREAU for sale NYC. Excellent location, clientele. Counselling, testing equipment. Box P-287.

PERSONALS

THE NIGHT BEFORE CHRISTMAS—Special reprint of edition dated circa 1870 now available. 16 pages, heavy paper, half in full color. Money-back guarantee. Just $2. Living History, 6 Oak, Shenandoah, Iowa.

MEDIA SUPERVISOR, female, seeks new opportunity—familiar with all phases of print. Experience includes preparation of media plans based on analysis of account needs . . . direction of a department which issued all estimates, schedules, changes, reservations, orders and competitive reports . . . development of systems to check and coordinate the mail order results which were the lifeblood of the mail order agency where this supervisor spent 18 years. NYC. Box P-295.

BIOLOGIST, 28, desires opportunity to work with people—administration, personnel, travel—in southeastern U.S. Box P-228.

RECENTLY RETIRED INTERNATIONAL OFFICIAL, American, widely educated, varied experience Europe, Asia, Africa seeks six-month assignment complete Social Security eligibility. Box P-293.

ART TEACHER, FEMALE, 24, seeks summer employment abroad. Travel background. Reply 9410 Citrus, Fontana, California.

EUROPEAN EMPLOYMENT WANTED. Executive secretary, twelve years diversified experience. Skilled, well-traveled, adaptable. Box P-291.

FEMININE POLITICAL SCIENCE M.A. seeks challenging opportunity. Traveled, bilingual, congressional experience. Box P-284.

MATURE WOMAN wants position as housekeeper-aide for one person. Prefer country living. Have car, will travel. Box P-281.

EMPLOYMENT OPPORTUNITIES

CONSULTANTS to work with school and/or public libraries in beautiful "Water Wonderland of Michigan." Library science degree and minimum of 3 years related experience needed. $8,038-$10,293. Also vacancy for school library cataloguer, head of Michigan History Section, head of General Reference, cataloguing supervisor; salaries dependent upon training and experience. Write *Mrs. Ruth Frame, Michigan State Library,* 735 East Michigan Avenue, Lansing, Michigan 48913.

EXPANDING APPEL FARM Art & Music Center, a unique fine arts camp, needs specialists in dance, folk dance, drama, art, folk music (guitar), nature, camp-craft, creative writing, athletics, W.S.I., general counselors, over 21. Also, M.D. and R.N. for all or part season 1966. Write Elmer 25, New Jersey.

COLLEGE GRADUATES—Interesting, individualized skill teaching. Small groups. Background, Liberal Arts or Education. Single. Enjoy working independently. Travel, with N. Y. City base. Reply promptly. Interviews, New York area. Box M-846 Saturday Review.

TEACHING OPPORTUNITIES—teachers, all subjects and levels—department heads, administrators, housemothers, nurses, etc., private schools, all states, beginners, experienced. Initial details without obligation. Confidential. School Service Bureau, Box 278C, Windsor, Connecticut.

EXPERIENCED STENOS, TYPISTS—work temporarily for Manpower Inc. High hourly rates. See telephone directory for address in your city.

MONTESSORI TEACHER. Challenging position in new school. September 1966. Excellent salary. Write in confidence Fairbanks Montessori Association, Box 660, *College, Alaska.*

REGISTERED NURSES needed for infirmary positions in small but growing coeducational residential college in rural setting. Only R.N.s considered. Benefits include health insurance and retirement plan, faculty status for infirmary director. For further information write Miss Evalyn Bates, Assistant to President, Goddard College, Plainfield, Vermont 05667.

LIBRARY ASSISTANT—*Man preferred for growing* library in Research Center located near Manhattan. Hours 2-10 p.m. Medical or biological knowledge preferred. Duties include cataloguing, simple reference work, dealing with professional public. Fringe benefits. Call MU 8-9400, Ext. 563.

EMPLOYMENT OPPORTUNITIES

GIRL FRIDAY . . . FIERCE sense of humor. Very fierce. $700 month. Unattached. Unemployed. Automobile essential. MUST type 70 wpm when required. It definitely says 70. No shorthand. Work in horse-trail country near Washington, D.C. No wallflowers. None. No nine-to-fivers or captives of convention. Constant contact with the Congress, business, labor, the press, and the professors. No security, much adventure. This is an unequaled opportunity job. Write Economic Inequities, The Plains, Virginia 22171. Better, call 703-253-5376 your expense ANY hour day or night. Can linger no longer. Job goes to very first qualified applicant. No dilettantes. No apron-string worriers. No rote thinkers. Tell your friends, if you have any. Yes, Virginia, this is for real.

HOUSES AVAILABLE

For Sale

CALIFORNIA, ALAMITOS BAY—10 minutes to Long Beach, 30 minutes to Los Angeles. Large corner beach house—*sailing. Bay 100 yards to rear. View of harbor* and Catalina. $75,000. Box 0-871.

BUCKS COUNTY — Charming New Hope town house with fireplaces. Excellent condition. Zoned commercial. $21,900. Louis Fitting, Realtor, New Hope, Pennsylvania 18938. 215-862-2291.

VERMONT. Four new model houses ½ mile Mt. Snow, Haystack, near Stratton, Bromley. 4 bedrooms, tiled bath, luxuriously paneled living room, large stone fireplace, completely equipped kitchen. Move in. Ideal ski and year 'round home. Brochure. Telmarc, Box 124, Passaic, N.J., or call 201-473-4300.

BOSTON, MASSACHUSETTS, Town House. 9 rooms, 2½ baths, modern kitchen. Garden, near theaters. Box P-285.

HARTFORD AREA. Contemporary home near University *Connecticut. Write for details. Box 88, Storrs, Con*necticut.

AUTHENTIC COLONIAL, Woodmere, L.I. All brick, white; 105' x 115' frontage. 3 bedrooms, 3 baths, maid's room, den, library, fireplace, finished basement. Many trees, shrubs; privacy. $34,500. Telephone 516-FR 1-0810.

For Rent—Furnished

BRITISH VIRGIN ISLANDS—Beautiful house by sea—20 acres. Box P-252.

LA CASA—A-Frame, all electric, bedroom and sleeping area. Sleeps six. 2 bathrooms. Between Killington and Sugarbush on Route 100. Available holiday weeks, ski-weeks and weekends. Families only. T. Levins, 8 South Main Street, Rutland, Vermont.

GRANADA HILLS (Los Angeles), California—2 and den, air-conditioned, heated pool, January-August. Box 3272, Granada Hills.

GRAFTON, VERMONT—Completely, attractively furnished 7 room remodeled, secluded farmhouse. 42 acres, trout brook, charming village. $300 monthly. Available Christmas holidays $80 weekly. Box P-262.

COMFORTABLE 3 BEDROOM HOME in quiet community near Winter Haven, Florida. Available January 1st. Box P-294.

CALIFORNIA, MENDOCINO COAST, overhanging ocean, modern 2 bedroom electric and loft. $145 month. Box P-292.

For Winter Rental

SKIING, CENTRAL VERMONT, Randolph Center. Monthly, seasonally. Ten minutes from new Pinnacle Skiways. Within 35 mile radius (good, open roads) thirteen major ski areas. Large, completely furnished Palladian house. Linen, china, silver, electric baseboard heat. Electric kitchen, dishwasher, 2 baths. Sleeps 12 to 15. References exchanged. Box P-258.

SKI VERMONT, *7 miles Okemo; 4 bedrooms, all im*provements, $800 plus utilities. 212-855-7188.

SKIERS: Furnished chalet apartment Killington-Okemo-Roundtop area. Guiles, 2404 Freeport Street, Bellmore, N.Y.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

HOUSES FOR EXCHANGE

MEMBERS EXCHANGE HOMES for rent free vacations. Write: Vacation Exchange Clubs, 550 Fifth Avenue, New York 10036.

HOLIDAY HOME EXCHANGE BUREAU will arrange between reputable approved people. Write Box 555, Grants, New Mexico.

PROPERTY FOR SALE

TAHITI. Prime residential acreage overlooking Papeete. Spectacular views. Box P-263.

WESTHAMPTON, N.Y. AREA (Rensenburg)—Acre homesites—bayfront, bay view, $6,500 up. Box P-290.

BUSINESS OPPORTUNITIES

HIGH VOLUME BOOK SHOP. Southwest. $50,000 cash, balance terms. Box P-225.

CAMPS

SUMMERLANE CAMP in the tradition of The Little Commonwealth, Summerhill, The Gorky Colony. Continuing an exploration of the boundaries of freedom in democracy; seeking to teach that love is something more than need; that work and creativity are inseparable. Now in our 4th summer. Boys and girls, ages 5-19. Buckbrook Farm, North Branch 20, N.Y.

RETIREMENT LIVING

WILL YOUR RETIREMENT be a pleasure . . . or a problem? All of your retirement needs can be provided at CRESTVIEW CLUB APARTMENTS. The newest, most carefully appointed apartment-type building in the eastern United States for those 60 years and over. Located in suburban residential Toledo, Ohio, near shopping, with good transportation. Meals, services, and guaranteed life care if and when needed for reasonable monthly fee. For full information on life lease program, write: Resident Manager, 5330 Harroun Road, Sylvania, Ohio. You will enjoy freedom, friends and fine food at CRESTVIEW.

VACATIONS

WALLINGFORD INN—owned and operated in the fine tradition of gracious innkeeping by Helen and Alfred Burley. Yours to enjoy. Wallingford, Vermont.

ISLAND REUNION: fun idea for the holidays; gather your clan for a new-fashioned reunion at luxurious Adventure Inn on subtropical Hilton Head Island, S.C., halfway between New York and Miami. Catch up on family news around the patio pool and at fabulous meals in the Plantation Room. Soak up the sun along a 13-mile, slate-smooth beach. Go drift fishing in surf warmed by the Gulf Stream. Golf on championship courses and a lighted par-three. Take the children horseback riding along moss-hung bridle trails. Write for brochure and special holiday rates. Adventure Inn, Box 15, Hilton Head Island, S.C. Call 803-785-3372.

THE SEASIDE, on unspoiled Longboat Key, Florida. New year 'round family resort on private Gulf beach. Folder, rates upon request.

SAN FRANCISCO ON A BUDGET? Charming, centrally located. Hotel Beresford, 635 Sutter Street.

FLORIDA KEYS — ISLAMORADA. Box 222R, Drop Anchor Resort Motel. AAA. Relaxed oceanfront tropical living. Efficiencies. Pool. Brochure.

HERITAGE HILL. Holland R.F.D., Southbridge, Massachusetts. Discover the quiet charm of our hidden-in-the-hills little Inn. Brochure.

TIKI—YOUR TROPIC ISLAND HOME on lush Sanibel Island, Florida. Rent new, furnished cottage. Private Gulf Beach. Ideal swimming, fishing, shelling. Utilities, linens included. Week, Month, Season. Brochure. MAyfair 1-3252, L.I., SR Box A-90.

HOTEL PLAYA MAZATLAN. Beautiful, safe, tropical beach, quiet resort, best international cuisine and service. Summer Rates. Write for information: Mazatlan, Sinaloa, Mexico.

BUCCANEER INN on Longboat—Secluded hideaway overlooking peaceful Sleepy Lagoon. Patio Rooms, Apartments, Pool, Fishing, Boating, Private Gulf Beach privileges. Long time Holiday Award Restaurant. Write: Buccaneer Inn, Sarasota, Florida.

SKIING. MARVELOUS FUN or quiet relaxation. The Yodler, Stowe, Vermont.

VACATIONS

THE FLYING CLOUD, high in the Berkshires, accepting advance reservations for the holidays and winter sports vacations. New Marlboro, Massachusetts. 413-229-2113.

FOR THOSE WHO want every facility and service, plus the tranquillity of casual beach life, write the Fields for literature about their delightful Colony Beach Club, Longboat Key, Sarasota, Florida.

CANE BAY PLANTATION on St. Croix can accommodate only forty people at a time—but oh what a time! Ask Jeanne, LO 5-1114 in New York City.

VACATION IN A GRACIOUS SETTING . . . Vinoy Park Hotel, St. Petersburg, Florida. Overlooking Tampa Bay. Accommodations in the fine tradition. Finest cuisine, impeccable service. Afternoon tea. Fine Arts Museum within walking distance. Near new Bayfront Center with theater and arena for performing arts. Opening December 20th. Sterling Bottome, Managing Director.

PATAGONIA, ARIZONA, Circle Z Ranch. Ultimate in riding, birdwatching, sun, siestas.

"GET AWAY FROM IT ALL" to relax in the quiet friendly charm of 'TWEEN WATERS INN, Captiva Island off Ft. Myers, Florida. Enjoy gourmet food, congenial people, excellent fishing, world-famous shelling beaches, national wildlife refuge. Call 813-GR 2-3911 or write Box 196S, Captiva, Florida.

WINDHAM HILL FARM—West Townshend, Vermont. Quiet country inn. Good food. Folder.

ESCAPE to a Real Vacation under the Florida sun. Lakeside Inn on Lake Dora has everything for relaxation. Folder, rate schedule available. James R. Carr, General Manager, Mount Dora, Florida. Telephone 904-383-2151.

HIDEAWAY for delightful, talented, creative guests. Tennis. Fishing. Golf nearby. Chaits Hotel, Accord 5, N.Y. Tel. 914-626-7373.

TIRED? Come to the tropical, fully modern, Matecumbe Resort Motel, Florida Keys. Box 203B, Islamorada, Florida.

STUDIES ABROAD

SCHOOLBOYS ABROAD. The Phillips Academies, Andover, Massachusetts and Exeter, New Hampshire. Fully-accredited high school junior year in Barcelona, Spain. Open to advanced and average students of accredited schools who have completed 10th grade and at least one year Spanish. Intensive study of Spanish language, culture. Full academic program. Enter American senior year with full credit. Well-qualified Spaniards augment Andover-Exeter faculty. Some scholarships. Travel during vacations. Live with Spanish families. Write Administrator, Schoolboys Abroad, 216 School Street, Andover, Massachusetts 01810.

SUMMER STUDIES ABROAD

EUROPE BY STUDENT SHIP. Sail at low rates on air-conditioned liners in June, July, August or September. At sea attend language classes, art lectures, international debates, travelogues, jazz and film festivals. Dance to ship's orchestra; swim in outdoor pool. Write: Council on Student Travel, Dept. SR-1, 777 United Nations Plaza, New York 10017.

MEET TOP political and economic leaders in Europe or live and study art in Florence. Live with a French family and study at the Sorbonne or study the Spanish language and culture in Santander. Low cost and for credit. Also pre-college French study program in Switzerland. Write for free brochure: U.S. National Student Association, Dept. LS3, 265 Madison Avenue, New York, N.Y. 10016.

TRAVEL

CHARTER NEWPORTER 40' KETCH by day or week. See Catalina, southern California by water. Skipper operated. Write Caprice, 1016 Via Palestra, Palos Verdes Estates, California.

THIS AD + $7.00 per day entitles you to real value New York. Next time try HOTEL CENTURY, 111 West 46th Street, convenient everything. 350 rooms, bath, radio, TV. Double, add $2.00. Don't delay, reserve now. This is a "sleeper" in every sense.

WORLD-FAMED KRUGER PARK and other vast South African game reserves are highlights of your low-cost, comprehensive tour of South Africa. Details from your Travel Agent. For literature, write SATOUR, Dept. P, 610 Fifth Avenue, New York 10020, or 9465 Wilshire Boulevard, Beverly Hills, California 90212.

TRAVEL

LYSISTRATA. 120 fortunate people will cruise the Greek Islands with Professor A. D. Winspear in his private yacht, the Lysistrata, next summer. You might be one. Most cruises a fortnight, $250 inclusive. For particulars write A. D. Winspear, P.O. Box 263, Postal Station B, Calgary, Alberta.

GRAND TOUR OF EUROPE—unmatched, personally escorted—$898. Professor Berg, Saint Mary's College, California.

YACHT CRUISING INFORMATION BUREAU. Good selection comfortable cruising yachts—Caribbean, Greek Islands, French Rivers. Write, stating area information required, enclosing $1 for airmail reply. The International Marine Agency Limited, BCM/IMAL, London, W.C. 1.

EUROPE—AN UNREGIMENTED TOUR! Discover this bargain. TOURS, 255-B Sequoia, Pasadena, California.

FOR A VACATION THAT LASTS, Rancho La Puerta, across the Mexican border in Tecate, Baja California, provides neo-rustic setting with complete accoutrements of health spa and family vacation resort. Vegetarian diet, special reducing dining room; fun exercise classes, fully equipped gym. Massage, facial department; beauty room. Riding, sports, craft classes, organized evening entertainment, etc. Guests may use optional clock schedule to ensure full, busy days. Guaranteed weight loss. Utter relaxation. New-found vitality. Rates nominal and phenomenal—$10 per day and up, three meals, all-inclusive. Only in Mexico. Staff of 100 for 150 guests. As featured editorially in LIFE, VOGUE. Operated by same management as de luxe Golden Door. See Chapter Seven, Doing It by Osmosis, in current best-seller, Overweight Society. New color brochure, write Rancho Vacation, Tecate, California. Telephone 354-1005.

PLANS FOR EUROPE? Long on time, short on money? "How Two Do Europe on One Retirement Check," just published tells "how" to visit Europe in comfort with greatest economy. Motoring hints that save. Amusing, authentically documented. Armchair traveler's delight! Buy for Christmas. $2.50 postpaid. Breniman Publishing, Box 530, Santa Rosa, California.

INVITATION TO . . . ADVENTURE IN PARADISE aboard a large, luxurious private yacht. Help share expenses and sail to Tahiti and other remote South Pacific Islands. So-Pac Cruise, Inc., P.O. Box 1277, Santa Monica, California 90404.

SEE MORE IN EUROPE this summer, see it better and save—traveling with NSA—a choice of 33 flexible trips of 21 to 63 days with other college and graduate students using special rates for travel, accommodations, admissions, etc. available only through NSA. Trips to Europe, Israel, Latin America and the Far East. Also pre-college teenage tours. Write for free book: U.S. National Student Association, Dept. SR3, 265 Madison Avenue, New York, N.Y. 10016. A nonprofit organization for students.

NEW YORK CITY, HOTEL BEDFORD, 40th Street, Just East of Park Avenue. For the discriminating guest who prefers a quiet and gracious hotel in the midst of New York's most convenient Grand Central area . . . near all shopping and entertainment. Beautifully decorated rooms and suites . . . featuring fully equipped kitchenettes . . . private bath, air-conditioning and TV . . . Ideal for families . . . Moderate rates. Continental Restaurant and Cocktail Lounge. Write Hotel Bedford, Dept. SR, for brochure.

COMING TO SAN JUAN, Puerto Rico? Come to the fashionable FLAMBOYAN HOTEL. Air-conditioned accommodations with private terraces; swimming pool, nearby beach; superb cuisine; top-flight entertainment. For information call your Travel Agent or our New York number: CI 6-2110. Leonard Hicks, Inc., Representative, 532 Madison Avenue, New York. MU 8-0123. Saturday, Sunday and holidays call IL 8-2757 (10 a.m.-12 noon only).

CULTURAL TOURS: East and West Europe. Performing Arts, Education, Historic Capitals tours. 21 days. Frequent departures, November-March. From $995 complete. Special Holiday Festival Tour: Christmas in Rome, New Year's in Moscow, Orthodox Christmas in Leningrad. Write for Booklet SC, Afton Tours, 1776 Broadway, New York 10019. 212-PL 7-9595.

SAVE MONEY ON YOUR NEXT TRIP to New York by staying at the Hotel Paris. The Paris is like a Volkswagen . . . we offer all the essential services but no frills; comfort but not luxury; a swimming pool but no night club. Ask for leaflets, "New York for Free" and "How to Enjoy New York." Write to M. L. Walter, Hotel Paris, New York 10025.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

KINGSLEY DOUBLE-CROSTIC NO. 1652

Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS	WORDS
A. Term in Descriptive Geometry, rotated one plane about a trace into coincidence with another.	24 191 149 140 53 41 10 94
B. Titular role in English morality play of 15th cent.	189 127 93 57 82 190 175 96
C. Players of certain stringed instruments, of which there are trebles, tenors, basses.	34 43 194 17 162 182 105 193
D. Region of the island of Martha's Vineyard popular among musicians, writers, artists.	196 50 124 21 15 88 73 129
E. Tenaciously sticky.	7 97 3 109 144 58 157 23
F. Packed within a graduated series (2 wds.)	171 138 2 52 59 161 143 86
G. Most unlike.	33 8 87 36 112 66 192 13
H. Native deputies or viceroys in India, collectively.	163 81 56 68 83 35 92 119
I. Small, absorbent rugs (2 wds.)	65 26 201 188 80 178 120 44
J. In a mischievous manner.	150 147 195 199 166 42 5 40
K. The rabble.	38 18 114 31 69 78 60 108
L. Specifying the sort of rust peculiar to certain Florida oranges.	11 51 74 32 54 70 152 176

DEFINITIONS	WORDS
M. Divine impartation of knowledge or power.	95 67 184 169 146 123 155 141
N. Cruel.	48 85 179 197 39 111 64 75
O. Arrant cowards.	28 101 79 20 37 186 12 200
P. Grasped avidly.	71 148 116 49 151 121 107 61
Q. Masculine name meaning comfort of Jehovah.	27 100 125 22 164 1 170 106
R. An exceeding offense against order, right, decency.	84 133 167 102 89 134 19 45
S. Changeable, like one of the great forces of nature.	132 158 47 9 72 174 118 16
T. Cared for as a child.	154 30 76 145 46 198 160 172
U. Chief police officer at the ancient Olympic games.	181 6 165 142 62 25 98 115
V. Absence of effective relations of tones in a painting, piece of music —serious lack in graphic arts especially (2 wds.)	135 103 110 4 180 168 128 29
W. Declaration of principles and policies.	90 99 126 136 104 131 173 77
X. One who is legally appointed by another to transact any business for him.	122 183 187 14 117 156 55 63
Y. A *percussion instrument* which is chromatically tuned.	159 177 153 185 139 137 113 130 91

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram . . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning . . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second and Third Editions.

1 Q	■	2 F	3 E	4 V	5 J	6 U	■	7 E	8 G	9 S	10 A	11 L	12 O	■	13 G	14 X	■			
15 D	16 S	■	17 C	18 K	19 R	20 O	21 D	22 Q	■	23 E	24 A	25 U	26 I	27 Q	28 O	29 V	■			
30 T	31 K	■	32 L	33 G	34 C	35 H	■	36 G	37 O	38 K	39 N	40 J	■	41 A	42 J	43 C	44 I			
■	45 R	46 T	47 S	48 N	■	49 P	50 D	51 L	52 F	■	53 A	54 L	55 X	■	56 H	57 B	58 E			
59 F	60 K	■	61 P	62 U	63 X	64 N	■	65 I	66 G	67 M	68 H	69 K	70 L	■	71 P	72 S	73 D			
74 L	75 N	76 T	77 W	78 K	79 O	■	80 I	81 H	82 B	■	83 H	84 R	■	85 N	86 F	87 G	88 D			
89 R	90 W	91 Y	92 H	93 B	94 A	■	95 M	96 B	97 E	■	98 U	99 W	100 Q	101 O	102 R	■	103 V			
104 W	■	105 C	106 Q	107 P	■	108 K	109 E	110 V	111 N	112 G	■	113 Y	114 K	■	115 U	116 P	117 X			
118 S	119 H	■	120 I	121 P	122 X	123 M	■	124 D	■	125 Q	126 W	127 B	128 V	■	129 D	130 Y	131 W			
132 S	133 R	■	134 R	135 V	■	136 W	137 Y	138 F	■	139 Y	140 A	141 M	142 U	■	143 F	■	144 E			
145 T	146 M	147 J	148 P	■	149 A	150 J	■	151 P	152 L	153 Y	154 T	■	155 M	156 X	157 E	158 S	159 Y			
160 T	161 F	■	162 C	163 H	■	164 Q	165 U	■	166 J	167 R	168 V	169 M	■	170 Q	171 F	172 T	■			
173 W	174 S	175 B	176 L	177 Y	■	178 I	179 N	■	180 V	181 U	182 C	183 X	■	184 M	185 Y	186 O	■			
187 X	188 I	189 B	■	190 B	191 A	192 G	193 C	■	194 C	195 J	■	196 D	197 N	198 T	199 J	200 O	201 I			

Solution of last week's Double-Crostic will be found on page 16 of this issue.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Brand new reason to give a Kodak gift this Christmas...

New Kodak Instamatic Movie Cameras load instantly!

...and save your Christmas in the brightest movies ever!

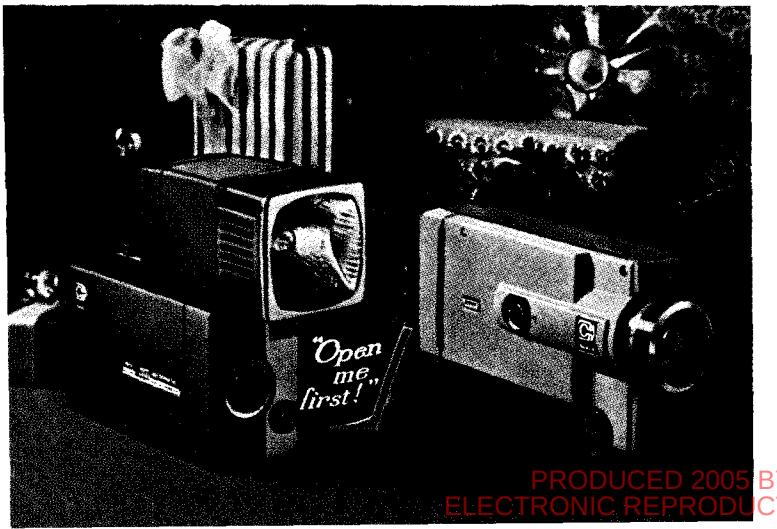
Just drop in a KODAPAK Movie Cartridge and shoot! *No threading. No winding.* The cartridge is factory-loaded with improved KODACHROME II Film in the new Super 8 format. The pictures you take are *50% larger in area* on the film than on regular 8mm film. That's why you can show them only on a Super 8 projector, not a regular 8mm projector. And you'll see movies brighter and clearer than ever!

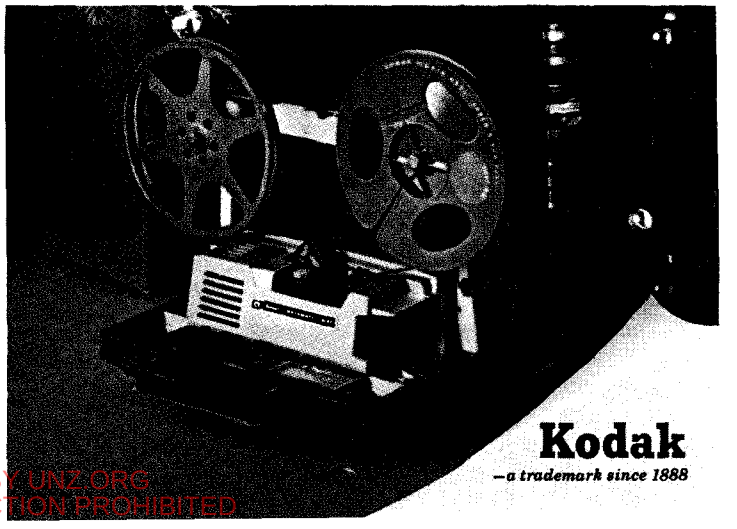
Instant loading plus automatic exposure control! Battery powered—no winding! Film speed is automatically set when KODAPAK Movie Cartridge is dropped into camera. KODAK INSTAMATIC M4 Movie Camera... less than $70. KODAK INSTAMATIC Movie Light for indoor shooting...less than $20.

Most exciting Super 8 movies of all! Fast *f*/1.8 zoom lens adds drama to your movies. You view through the lens—get just the shot you want. Electric eye controls through the lens, too, for highest accuracy—*automatically*. KODAK INSTAMATIC M6 Movie Camera...less than $160.

Shows Super 8 movies only. 7-speed projection—normal, fast, slow-motion—forward or reverse—"stills," too—with brilliant illumination. Automatic threading onto 400-foot take-up reel. *f*/1.0 lens. KODAK INSTAMATIC M90 Movie Projector...less than $190. Others from less than $63.

Prices subject to change without notice.

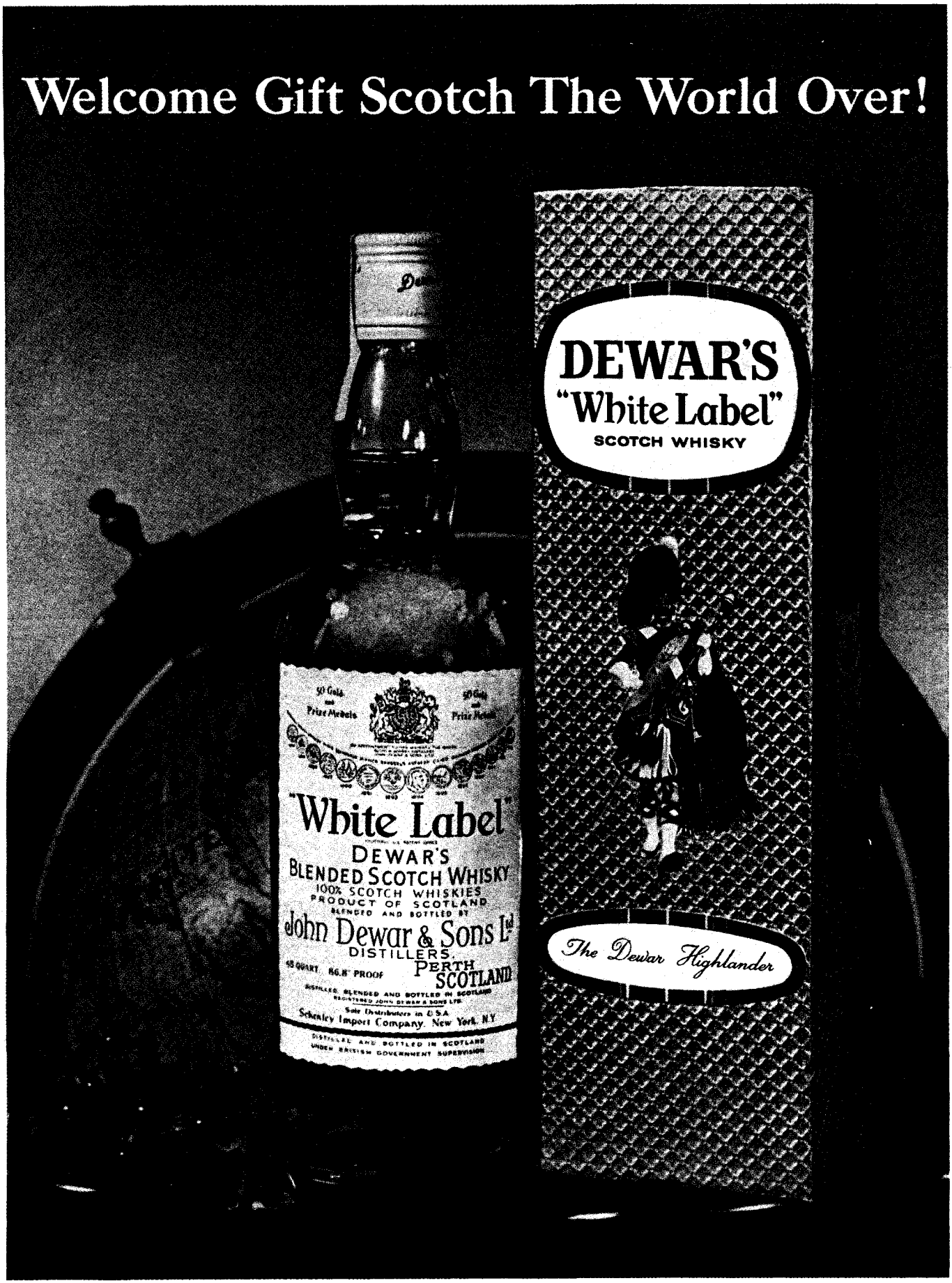




Kodak
—a trademark since 1888

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Welcome Gift Scotch The World Over!



Give Dewar's "White Label"... the Scotch that never varies—in its luxurious quilted gold foil gift wrap with removable sleeve. Magnificent whisky...superb gift!

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED